

Set Sail with me to Pennsylvania

line-by-line analysis of the Laws N37 family of songs



by Ben Schwartz

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John Riley

As I went walking one Sunday morning,
To breathe the sweet and pleasant air,
Who should I spy but a fair young maiden,
Whose cheek was like a lily fair.

I stepped up to her so quickly saying,
Would you like to be a sailor's wife?
Oh, no, kind sir, I'd rather tarry
And to live single all of my life.

What makes you differ from another's wishes?
I'm sure you're useful and handsome too.
Set sail with me to Pennsylvania.
Adieu to England for evermore.

The truth kind sir, I'll plainly tell you.
I could have been married three years ago,
To one John Riley, I can't forget him,
Although I may never see him no more.

Now when he saw she loved him truly,
He gave her kisses one, two, and three,
Saying I am Riley, your long lost lover,
Who's been the cause of your misery.

If you be he and your name is Riley,
I will go with you to a distant shore.
We will set sail to Pennsylvania,
Adieu young friends for evermore.

Pete Seeger

1950, on *Darling Corey* (Folkways FP 1)

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Set Sail With Me to Pennsylvania

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How to read this.

There are systems for analyzing folk song tune families. This study proposes a system for analyzing folk song text families.

How is one song's text related to others? I can use its title and first line to find the text in Steve Roud's *Folk Song or Broadside Indexes* and in Robert Waltz's *Traditional Ballad Index*. Both researchers list texts they consider to be the same song. This study presents an approach to furthering the analysis.

I compare a collection of texts line by line. A count of lines shared and not shared establishes the distance between each pair of texts. Groups of texts that share a substantial number of lines are part of a song "family." Texts in subgroups that share still more lines form a "branch" of the family. Texts that differ only in a few lines are the "same song." Variations between branches are clues to the family history.

I assembled texts I thought related to Laws N37, "John (George) Riley II," in G. Malcolm Laws' *American Balladry From British Broad sides*. I included other texts that might be associated with Laws N37. Line-by-line analysis revealed three song branches. Textual and historical evidence suggested how the family evolved.

I am not interested in creating a new numbering or naming system for our songs. I may be even more satisfied with Steve Roud's numbering and Robert Waltz's naming than they are. They name the stars in my sky. I am trying to draw the constellations.

First, read the introduction—"Define a family of song texts and show how they are related"—to see why Pete Seeger's song puzzled me and how I decided to try to solve my puzzle.

Then, read section 1, "Preparation."

You will read about how I set up the study.

I also explain the jargon I use.

The last attachment is a "Jargon reference index" with page numbers of examples.

Then, read section 10, "Summary."

My conclusions are there.

Then, if you want clarification, read the parts of the other sections that explain how I came to a specific conclusion.

Attachment 5 illustrates the "line-by-line" approach in 20 pages.

If you consider trying this approach yourself, scan Attachments 3 and 4.

Try exercises creating "same lines" by following Attachments 3 through 3.5.

Ben Schwartz

benanne6@ptd.net

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First is the love of my life, Anne, who has put up with this all these years. In desperation, she even wrote a section here because I was being too dense. She still asks about returning to where this all started, with “Drowsy Sleepers.” That is next, babe.

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“Set sail with me to Pennsylvania”: line-by-line analysis of the Laws N37 family of songs.

Define a family of song texts and show how they are related.

When I first heard Pete Seeger’s “John Riley” line

Set sail with me to Pennsylvania
(Seeger, 1950, “John Riley”)(b223, 1950)

I thought “Pennsylvania” must be incidental. Singers are always, I thought then, using their own experiences to situate the fantasies they sing about. Moreover, the named places are, I thought, incidental. Kokomo Arnold sang about “Sweet old Kokomo (Indiana)” (Arnold,1934), and Robert Johnson changed it to “my sweet home Chicago (California)” (Johnson,1936). And these songs followed “Jim Jackson’s Kansas City Blues” (Jackson,1927):

I’m gonna move to Kansas City,
I know where they don’t like you
(Memphis Jug Band, 1927, “Kansas City Blues”)

I’m going to Louisiana,
New Orleans gonna be my home
(Jackson, 1928, “I’m Gonna Move to Louisiana”)

I’m gonna move to Alabama,
Ride on the B.R.R.
(Patton, 1929, “Going to Move to Alabama”)

You better go back to Mississippi
Honey, where the weather ain’t cold.
(Mississippi Sheiks, 1930, “Back to Mississippi”)

However, as I read tens of texts in one family of songs, the destination is almost always Pennsylvania. If any song refers to Pennsylvania by name, it turns out to be related to Pete Seeger’s version. While the first collected version (1828) I have seen is from Pennsylvania, no other was collected there. Members of the song family were collected in Scotland and Ireland among Travelers, in Ontario, and in many U.S. states, but not again in Pennsylvania.

G. Malcolm Laws, in *American Balladry from British Broadsides*, assigned this group of songs the identifier “N 37” and the name “John (George) Riley II (Young Riley).” He describes an American version:

A sailor tries to persuade a girl to marry him, but she announces her loyalty to John Riley. He suggests sailing to Pennsylvania, but again, she refuses. He then reveals himself as Riley, says he is now rich, and proposes a quick marriage.
(Laws, 1957, 222)

Laws continues,

According to Cox, this is a modified form of the “Young Riley” ballad found on [British] broadsides ...

This note follows Cox’s trail to broadsides and collected texts on both sides of the Atlantic. Comparing texts line by line, I show how different versions of the song form a family and how other songs influence and are influenced by that family.

And, finally, why “Pennsylvania”?

1 Preparation.

1.1 *Sample the universe of song texts*

The first texts I included are from Laws' list of N37 songs.

The following sources were three databases of English language folksongs: Robert Waltz's *Traditional Ballad Index* (Waltz, 2024), Steve Roud's *Folk Song Index* (Roud, 2024a), and *Broadside Index* (Roud, 2024b). All three allow a searcher to identify Laws N37 texts.

While reviewing the Laws N37 texts, I came across authors who thought Laws N36 was related to Laws N37, at least in theme if not in text. Laws assigned the identifier N36 and the name "John (George) Riley I" to a family of songs. He describes that family:

A sailor asks a maiden to forget about her lover, but she continues to grieve for him.
He then tells her that Riley was his messmate aboard the *Belflew* and was killed by a
French cannon ball in a battle between Rodney and DeGrasse. Finally he puts an end
to the girl's grief by revealing that he is Riley.
(Laws, 1957, 221)

Writing before Laws, Dorothy Scarborough prints two texts "of that theme," one of which turns out to be an N36 text, and the other an N37 text (Scarborough 1937, 268-270). Cecil Sharp, collecting before Scarborough and printing before Laws, lists one N36 text and one N37 text as the same song (Sharp, 1966, vol. 2 #82A 22, vol 2 #82C 23-24). Mary Eddy makes the same before-Laws judgement (Eddy, 1964, #37A and #37B, 114-117). Those examples convinced me to add some N36 texts to the sample to see how they were related to N37.

I scanned texts for sailing "to Pennsylvania." That added Roud #4720, "O'Reilly from the County Cavan." Steve Roud wrote that some of those texts were in the Tom Munnely collection at University College Dublin. That library sent me eight texts.

There were matches I did not expect. One of Bronson's "Lowlands of Holland" entries (Bronson, 1962, #92.15 vol.2 425) led me to add texts of that song for comparison. Eddie Butcher's "Youghal Harbour" (Butcher, 1976) imports the theme of that set of songs into Laws N37; I added "Youghal Harbour" song texts.

The candidates assembled for membership in a Laws N37 family because they include references to sailing to Pennsylvania, and have other lines I did not expect here.

You're like the swan that sails the ocean.
I wish I had you in Phoenix Island.
Youth and folly makes young maids marry.
Surely there's a place of torment.

I scanned for matches to those lines and added their song texts to the sample.

One great piece of my luck was Steve Gardham's find of the 18th-century broadside "The Soldier and the Irish Lady," that begins the family story. (Dow, Braithwaite-Kilcoyne, Gardham, 2023, 214) (a024, 1749).

Eventually, I had about 200 texts that I thought were either in the Laws N37 family or might be related to or influence the family.

1.2 *What is in the sample of song texts?*

The title of this study mentions the "Laws N37 family."

How can I decide whether or not a text is in that "family"?

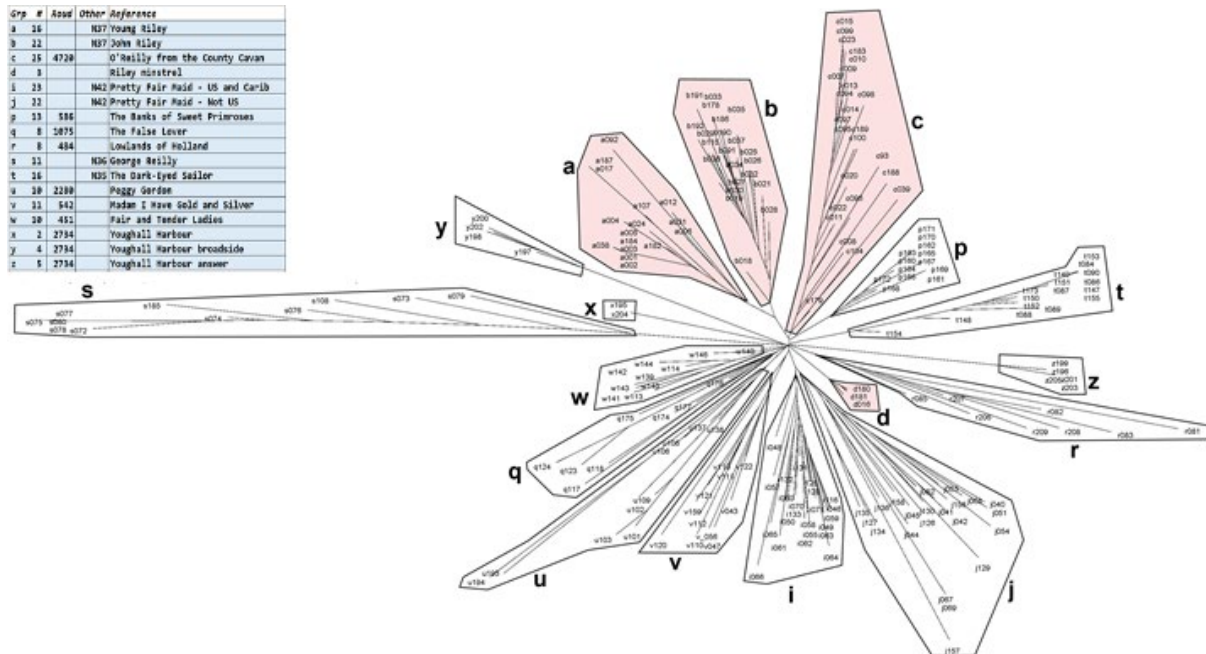
One way to build a family is to examine texts and decide which texts are the "same song."

I go one step further and decide which lines of text are the "same line."

Then, I looked at all the lines for all the texts in the sample to see how closely the texts were related, line by line.

The software application I use connects all the texts in a network. The distance between two songs is the number of lines that disagree. If I have two texts that have five lines that are not the same, the distance along the shortest path connecting them is five lines. All the texts can be displayed on a 2-dimensional map that connects each accurately, more or less. That network is converted into a less accurate tree, but one that is easier to read. Moreover, the tree shows each text on a branch with others in its family or subfamily. (Splits Tree4 4.19.2; Huson, Rupp, Scornavacca, 2010; Huson and Bryant, 2023a; Huson and Bryant, 2023b; see Attachment 3: A test case: Building the map, from Excel to Splits Tree),

Here is the tree map of the sample:



Each text has a number from 001 to 209, and each apparent family, as shown by the map, has a prefix letter explained in the upper left-hand corner. So, text "a001" is an H. Such a broadside of "Young Riley." I consider the Laws N37 family to be comprised of the "a," "b," and "c" subfamilies. A distant group, "d", is a set of U.S. Irish and Blackface minstrel texts to be closely examined for their relationship to the N37 family.

It is not surprising that this sample consists of closely related texts. I included texts that I thought were or might be related.

It is also not surprising that the sample comprises this unusual set of "families," considering how I chose them.

The software used to create the tree is typically employed in phylogenetics and has also been applied to stemmatics. The tree I create does not hint at which text or line is closer to an "original" than any other. A text's position on the tree only reflects how many lines it disagrees with.. Time is not a factor. Only this distance matters.

Distances are measured as the ant crawls from branch to branch.

The white space between branches is not relevant.

In truth, once I have the map, I never look at the distance again.

In English language texts, collected songs and broadsides can be categorized into distinct families by scrutinizing their content for “same lines.” A study, though based on a limited set of texts and reliant on hit-and-miss sampling, may not be wholly representative of this universe. Nonetheless, the sample's ‘families’ characteristics can be profitably analyzed. Subsequent studies can broaden the sample in various ways and refine the understanding of the families and their interrelationships. It is important to note that the results are always provisional. The value of the study hinges on the depth of the sample analysis and the validity of the drawn conclusions.

1.3 *Jargon for this study.*

The last attachment is a “Jargon reference index” with page numbers of examples.

Text and text number.

Texts are numbered in sequence as they are added to the study, starting with 001, 002, and so on. A text may be referred to with or without the prefix identifying its family. If the prefix is not used, the text number has an underscore prefix, so you know it refers to a text.

Verse and verse number.

When I write about a verse, I mean a group of text lines usually sung together. The set of lines I call a verse—usually of four lines—is a convenience to remind me of a context. A line sung in different contexts, even in a single text, is only counted once, so it appears in one verse with a cross-reference to another. Verses are numbered in sequence as they are added to the study, so the first verse of most texts is not verse 001.

Line and line number.

A text line that is usually first in a verse has line number 01a, or 01b, or ...

A line that is usually second has line number 02a, 02b, or ...

Same line.

Two lines of a text do not have to be identical to be “the same.”

Here are a few of the first-line candidates for verse 015:

- _001. If I should go to Pennsylvania
- _002. If I should go to Pennsylvania
- _004. She said Young man though we should travel
- _006. As we were sailing all on the ocean
- _017. If we should sail to Pennsylvania
- _019. I cannot go to Pennsylvania
- _027. I'll not go with you to Pennsylvania
- _029. I won't go with you to Pennsylvania
- _030. I cannot go to Pennsylvanie
- _031. But when we were sailing all on the ocean

- _033. I can't go with you to Pennsylvania
- _035. I won't go to Pennsylvania
- _036. No I won't sail with you to Pennsylvania
- _092. Was I to sail on yon brimy ocean
- _107. If I should sail to Pennsylvania

Only the lines for texts _001 and _002 are identical.

How many "different" lines are there?

Which lines are "the same"?

What line number is assigned to each line?

The following list shows how the texts are assigned.

The guidelines for making the assignment are in Attachment 2.

"same lines" assigned to 015.01b

- _001. If I should go to Pennsylvania
- _002. If I should go to Pennsylvania
- _017. If we should sail to Pennsylvania
- _107. If I should sail to Pennsylvania

"same lines" assigned to 015.01c

- _092. Was I to sail on yon brimy ocean

"same lines" assigned to 015.01d

- _004. She said Young man though we should travel

"same lines" assigned to 015.01e

- _019. I cannot go to Pennsylvania
- _027. I'll not go with you to Pennsylvany
- _029. I won't go with you to Pennsylvania
- _030. I cannot go to Pennsylvanie
- _033. I can't go with you to Pennsylvania
- _035. I won't go to Pennsylvania
- _036. No I won't sail with you to Pennsylvania

"same lines" assigned to 015.01h

- _006. As we were sailing all on the ocean
- _031. But when we were sailing all on the ocean

Pseudo-text line.

What text will I use to refer to the “same line” as a group?

For example, how can I generalize line 015.01b when comparing one family with another, and those families share that line?

015.01b If I should sail to Pennsylvania
I identify that as the pseudo-text of line 015.01b.

Here are the pseudo-texts for the other lines in the example:

015.01c Was I to sail on yon brimy ocean
015.01d She said Young man though we should travel
015.01e I'll not go with you to Pennsylvania
015.01h As we were sailing on the ocean

A text “group”

A group is a family or subfamily of texts.

The Laws N37 family includes three sub-families:

a:Young Riley
b:John Riley
c:O'Reilly from the County Cavan

A “typical” line.

A pseudo-text line is “typical” of a group if it is in more than half of that group’s texts.

A “typical” verse.

A verse is “typical” with at least one typical line.

An “occasional” line.

A pseudo-text line is “occasional” in a group if it is between two and a half of that group’s texts.

Chimera.

Chimera, in Greek mythology, is a composite being made up of parts of recognizable creatures:

lobates ordered him to kill the Chimera ...; it had the fore part of a lion, the tail
of a dragon, and its third head, the middle one, was that of a goat, through
which it belched fire"

(Frazer, 1921,151 The Library 2.3.1-2)

A chimera, in this study, is a composite text that includes a theme or lines taken from one family and grafted onto an already complete text of another family. When I refer to the whole piece of introduced text by name, I capitalize and italicize it. The main grafts that affect the Laws N37 subfamily tree are *PHOENIX ISLAND*, *SWAN*, *RILEY CURSED*, and *RILEY RETURNS*. Other grafts seem isolated to a single text, going to and from Laws N37, which I also write about.

Hybrid.

If a family of texts has sub-families, and “typical” lines from one sub-family are “occasional” in another, the text with the occasional lines is a hybrid. The discussion of “Typical pseudo-texts of the Laws N37 subfamilies” shows some hybrids.

Commonplace.

I mean this phrase in the dictionary sense, “commonly encountered” rather than in the ballad-formula sense in Andersen’s *Commonplace and Creativity* (Anderson, 1985). A “commonplace” example in “O’Reilly from the County Cavan” is

He often grieved my heart full sore.

The expression “full sore”—meaning “very much”—here expresses deep sorrow or loss. That expression appears in different contexts in many songs, sometimes literally connected to grieving and sometimes to grieving one’s heart.

O then for the loss of that whale fish
We grieved our hearts full sore;
But O for the loss of five jolly tars,
That grieved us ten times more, brave boys,
That grieved us ten times more.
“The Greenland Fishery”
(Sharp and Marson, 1906, 55)

In “O’Reilly from the County Cavan,” “full sore” is just an appropriate rhyme for the word “more.”

Anderson lists examples of “ballad-formula” families.

Ballad-formula family 11.x is “Go saddle me the black, the black.” The specific words--“saddle” rather than “bridle” and “black” rather than “gray”-- are not important to. His examples for the Child 209 family include

Child 209 A: 'Gar get to me my gude grey steed,
Child 209 B: 'Gar saddle to me the black,' she says,
Child 209 C: 'Go saddle the black, go saddle the brown,
Bronson 209 #3: Go saddle to me the black horse, she cried
Bronson 209 #4: Gae saddle to me the grey horse, she cried,
Bronson 209 #11: Come bridle my milk white steed
(Anderson, 1985, 214-218; Child, 1890, 127-130; Bronson, 1966, 270-272, 275)

The last is from a member of the “George of Oxford” branch of the Child 209 family.

My question, discussed in Attachment 5, is whether “milk white steed” is one of my “commonplaces.” A “commonplace” may or may not be part of a “ballad-formula.” In any case, it is not likely to be as complex as a “ballad formula.”

Andersen writes (p. 26),

Traditional ballads do employ fixed expressions, but they cannot be said to serve a formulaic function, they are of little relevance here. They are stock epithets, as e.g., ‘Bold Robin’ and Sweet William’, which have no real significance for the ballad narratives. They are merely ornamental.

The “stock epithet” is precisely what I mean by “commonplace.” Stock epithets may not be significant “for the ballad narrative,” but they may help distinguish which branch of a family of songs includes this text.

If my use of “commonplace” is far from Andersen’s one-line “ballad formula,” it is even further from James Jones’s application of the term “commonplace” to ballad couplets and quatrains (Jones, 1961; see **stock stanza**, below).

Stock stanza.

Kittredge writes about “recurrent passages, varying from a line to several stanzas in length. These are to the ballad very much what idiomatic phrases are to language.” His example of “stock stanza” is

‘Whare will I get a bonny boy,
Wad fain wun hos and shoon,
That wud rin on to my Wayets,
And quickly cume again?’

‘Here am I, a bonny boy,
Wad fair wun hoes and shoon.
Wha wull rin on to your Wayets,
And quickly cume again.’

(Sargent and Kittredge, 1932, xxi)

The details, like “Wayets,” vary from ballad to ballad, but the theme is the same. Jones defines the form, which he calls “commonplace”, as

a stock passage, a kind of formula marked by conventionalized subject-matter and phrasing, a group of words--which may vary only slightly--comprising three, four, seven, or fourteen stresses (usually seven or fourteen) used to express a given idea in at least two different ballads.

Both Kittredge and Jones have Child ballads in mind. Jones writes,

Whereas Kittredge included only thirty-six commonplaces in his index (V, *ESPB*), my rough index lists about one hundred and fifty.

(Jones, 1961, 103)

I have not found Kittredge's index list, and I do not know if Jones ever published his list.

I have a particular stock verse in mind: a verse that introduces the text, like

As I gaed out in a May morning,
Afore that I could see,
And there I heard a pretty fair may
Making sweet melodie.

(Child, 1894, 162, #293.C "John of Hazelgreen")

The structure of the first verse is the same "stock stanza" for each Laws N37 branch.

I was out ..
Some time or in some place or for some reason
I saw or heard a woman ...
Set up the story ...

Hinge.

Sometimes, the pieces of a chimera are stuck together, and nothing explains the link.

Sometimes a verse is added that joins both parts of the story.

Sometimes, something, possibly just a word, makes both parts of the story work together.

Whatever that "something" is is a hinge.

An example is the hinge in some U.S. texts that joins Laws M4: The Drowsy Sleeper (Laws 1957, 181-182) and Laws G21: The Silver Dagger (Laws 1964, 223).

In Laws M4: The Drowsy Sleeper, the father often has a "weapon."

"Go, love, go and ask your father
If you my bride can ever be;
If he says no, come back and tell me.
It's the very last time I'll trouble you."

"I dare not go and ask my father,
For he lies on his bed of rest,
And by his side lies a deadly weapon
To kill the one that I love best."

"I'll set my boat for some distant river,
And I will sail from side to side;
...

Come back, come back, O distracted lover!
Come back, come back," said she;
"I'll forsake my father and mother
And I will run away with thee."
(Kittredge, 1917, 340-341, #2 "The Drowsy Sleeper")

Laws G21: The Silver Dagger usually ends a love affair stifled by parents with a double suicide by dagger.

Young men and maidens lend attention,
While unto you these lines I write,
Of a comely youth that I will mention
Who courted a lady bright.

But when his parents came to know it,
They strove against him night and day;
To keep their son from a mesalliance,
"She's a poor girl," they oft did say.

...
And then she sighed, "O shall I ever,
Ever my true love see?"

She then pulled out a silver dagger,
And pierced it through her snow-white breast;
These words she spake and as she staggered:
"Farewell, my love! I'm going to rest."

...
He then picked up the bloody weapon,
And pierced it through his tender heart,
Saying, "Let our ends be a dreadful warning,
To all who do true lovers part."

(Cox, 1925, 350-351, #109A "The Silver Dagger")

A chimera has both ballads joined when the hinge “Drowsy Sleeper” “weapon” becomes a “dagger”

“Ah, Mary dear, go ask your father
If you my wedded wife can be
...”

“I dare not go and ask my father,
For he is on his bad of rest,
And beside him lies the silver dagger,
To pierce the heart that I love best.”

So Willie took the silver dagger
And pierced it through his aching heart,
Saying, “Adieu, adieu to you, kind Mary;
Adieu, adieu, now we must part.”

So Mary took the bloody dagger
And pierced it through her snow-white breast
Saying, “Adieu, adieu, to you, cruel parents;
Adieu, adieu—I died for love.

(Kittredge, 1917, 341-342, #4 “The Drowsy Sleeper”)

Export.

This line is likely the source for a line in a text in another group. It may be part of a chimeric export, especially if there are several exports from this group to the same other group.

Import.

This line is likely imported from a line in a text in another group. It may be part of a chimeric import, especially if there are several imports to this group from the same other group..

Shared.

The line is shared with a text in another group. I cannot speculate on which group is the source.

1.4 The Excel worksheet.

Each text has a column in an Excel worksheet.

There are 209 text columns.

Each “same line” has a row.

There are 1591 rows divided into 238 “verses.”

For convenience, alternate verses are tinted blue or white.

A line that occurs in a text has an “x”

Here is part of the worksheet that includes verse 015.

	A	B	C	D	E	F	G	H	I	J	K	L
1			Text	a001	a002	a003	a004	a005	a006	c007	c008	c009
182	015	01a	if I sail in the Prince of Wales									
183	015	01b	if (I we) should (go sail) to (Pennsylvania	x	x	x		x				
184	015	01c	was I to sail on the brimy ocean									
185	015	01d	she said young man though we should travel				x					
	015	01e	[no] I (cannot 'll not won't) (go cross over sail) [with you] to (Pennsylvania Pennsylvany Pennsylvanie Pennsylvaina)									
186												
187	015	01f	I won't go with you to California									
188	015	01g	[no] (I won't I'll not) leave off thinking of John Riley									
189	015	01h	[but] (as when) we were sailing all on the ocean						x			

The “same line” text is built as texts are added.

Attachment 3 shows how that “same line” text is built.

1.5 Text references (text number, year) and Attachment 1.

References to songs included in the study look like (p160, 1921).

In this case, “p” assigns the text to the “The Banks of Sweet Primroses” family group.

It is the 160th text in the study.

The year it was collected, or printed, was 1921.

Attachment 1 is a complete list of song references.

1.6 How to read the spreadsheets

The spreadsheet for the next page, previewed here, is in a format I use throughout this paper. It needs to be explained.

Vrs	Ln	Pseudo-text	a (16):	b (22):	c (25):	t(16):
004	01a	Kind sir if I must tell you	Young Riley	John Riley	O'Reilly from the County Cavan	Laws N35: The Dark-Eyed Sailor
004	01c	She said it's to marry I ne'er shall tell you	typical*14	typical*15	typical*15	
004	02a	I have been married five years ago	occasional*6		occasional*2	
004	02b	I was to be married seven years ago	typical*9	typical*18	occasional*3	
004	02c	I have been promised these seven years or more			typical*15	
004	03a	Unto one Riley lived in this country	occasional*6		occasional*2	
004	03b	To one young Riley who lived in this country	typical*9	typical*10		
004	03c	To one Riley from the County of Cavan			typical*17	
004	03e	To a man they call John Riley		occasional*4		
004	03i	I was courted by a young man named Riley		occasional*2		
004	04b	He has proved my downfall				typical*12
004	04c	He was the cause of my overthrow	occasional*3	typical*16		
004	04d	He often grieved my heart full sore			typical*18	
004	04h	He has proved my overthrow	occasional*8			occasional*2
004	04i	He was the cause of my grief and woe	occasional*2			

A “typical” line occurs in over half of the branch texts.

An “occasional” line occurs in more than one, but not more than half.

The occasional lines shown here are the ones that either echo the typical lines of other branches or are in a verse that has no typical lines of its own.

The numbers at the top of the spreadsheet are the number of texts in the set.

There are 16 texts for a:Young Riley.

There are 22 texts for b:John Riley.

There are 25 texts for c:O'Reilly from the County Cavan.

The numbers on the rows show how many texts have that “same line.”

Vrs/Ln 004 01a: that “same line” is in 14 of 16 “Young Riley” texts, 15 of 22 “John Riley” texts, and 15 of 25 “O'Reilly from the County Cavan” texts.

The sheet lines in the same verse with the same line number, without the line suffix, are a “line group.” For example, all the sheet line numbers beginning 004 01 are a “line group.”

The highest number in a column for each “line group” – for example, for “Young Riley”: 004 02b—is bold while the other numbers—for example, for “Young Riley”: 004 02a—are italicized and faded.

2 The Laws N37 branches

2.1 Comparison of typical verses across the Laws N37 branches.

Fourth verse, fourth line: two commonplaces and a “not the same” example.

The first five verses tell the same story across all three branches, but the words vary with each branch. An example of the differences is the fourth line of the fourth verse. Here, the “most counted” lines are in red. A “typical” line—one that appears in more than half of the group’s texts—would be in red.. For a:Young Reilly, “he has proved my overthrow” is “most counted”—eight—but not more than half.

Vrs	Ln	Pseudo-text	a (16):	b (22):	c (25):	t(16):
004	01a	Kind sir if I must tell you	Young Riley	John Riley	O'Reilly from the County Cavan	Laws N35: The Dark-Eyed Sailor
004	01c	She said it's to marry I ne'er shall tell you	typical*14	typical*15	typical*15	
004	02a	I have been married five years ago	occasional*6		occasional*2	
004	02b	I was to be married seven years ago	typical*9	typical*18	occasional*3	
004	02c	I have been promised these seven years or more			typical*15	
004	03a	Unto one Riley lived in this country	occasional*6		occasional*2	
004	03b	To one young Riley who lived in this country	typical*9	typical*10		
004	03c	To one Riley from the County of Cavan			typical*17	
004	03e	To a man they call John Riley		occasional*4		
004	03i	I was courted by a young man named Riley		occasional*2		
004	04b	He has proved my downfall				typical*12
004	04c	He was the cause of my overthrow	occasional*3	typical*16		
004	04d	He often grieved my heart full sore			typical*18	
004	04h	He has proved my overthrow	occasional*8			occasional*2
004	04i	He was the cause of my grief and woe	occasional*2			

I used the c: O Reilly from the County Cavan line —“He often grieved my heart full sore”—as the “jargon” example of a commonplace (section 1.3).

O then for the loss of that whale fish
 We grieved our hearts full sore;
 But O for the loss of five jolly tars,
 That grieved us ten times more, brave boys,
 That grieved us ten times more.
 “The Greenland Fishery”
 (Sharp and Marson, 1906, 55)

Vrs	Ln	Pseudo-text	a (16):	b (22):	c (25):	t(16):
			Young Riley	John Riley	O'Reilly from the County Cavan	Laws N35: The Dark-Eyed Sailor
004	01a	Kind sir if I must tell you	typical*14	typical*15	typical*15	
004	01c	She said it's to marry I ne'er shall tell you			occasional*2	
004	02a	I have been married five years ago	occasional*6		occasional*2	
004	02b	I was to be married seven years ago	typical*9	typical*18	occasional*3	
004	02c	I have been promised these seven years or more			typical*15	
004	03a	Unto one Riley lived in this country	occasional*6		occasional*2	
004	03b	To one young Riley who lived in this country	typical*9	typical*10		
004	03c	To one Riley from the County of Cavan			typical*17	
004	03e	To a man they call John Riley		occasional*4		
004	03i	I was courted by a young man named Riley		occasional*2		
004	04b	He has proved my downfall				typical*12
004	04c	He was the cause of my overthrow	occasional*3	typical*16		
004	04d	He often grieved my heart full sore			typical*18	
004	04h	He has proved my overthrow	occasional*8			occasional*2
004	04i	He was the cause of my grief and woe	occasional*2			

The a:Young Riley expression "... proved my overthrow" is another commonplace in song.

Here are some examples:

How can you slight a pretty girl that loves you,
 And one to whom you are dear as her life?
 But love is a folly, a foolish, foolish fancy,
 Still it proved my overthrow!
 (Chappell, 1840, 77, "The Maid's Lamentation")

That very night I gave consent which proved my overthrow
 And from her fathers dwelling along with her did go
 The night being bright with the moon light we both set out alone
 And thought that we would then escape from Erins lovey [sic] home
 (Thompson, 1958, 82, "Erins Lovely Home")

In Catherine Street I did resort,
 When people did me know:
 I fell in love with a pretty girl,
 Which proved my overthrow.
 (Tolman and Eddy, 1922, 378, "Jack Williams")

It's all through my own true Love, a prentice boy you know,
 And he was sent to the seas which hath proved my overthrow.
 With his long lamentation, which makes me to complain,
 Crying, 'O shall I ever see my own true love again?'"
 (Gardiner and Fuller-Maitland, 1909, 290, #29 "Through Moorfields")

Vrs	Ln	Pseudo-text	a (16):	b (22):	c (25):	t(16):
			Young Riley	John Riley	O'Reilly from the County Cavan	Laws N35: The Dark-Eyed Sailor
004	01a	Kind sir if I must tell you	typical*14	typical*15	typical*15	
004	01c	She said it's to marry I ne'er shall tell you			occasional*2	
004	02a	I have been married five years ago	occasional*6		occasional*2	
004	02b	I was to be married seven years ago	typical*9	typical*18	occasional*3	
004	02c	I have been promised these seven years or more			typical*15	
004	03a	Unto one Riley lived in this country	occasional*6		occasional*2	
004	03b	To one young Riley who lived in this country	typical*9	typical*10		
004	03c	To one Riley from the County of Cavan			typical*17	
004	03e	To a man they call John Riley		occasional*4		
004	03i	I was courted by a young man named Riley		occasional*2		
004	04b	He has proved my downfall				typical*12
004	04c	He was the cause of my overthrow	occasional*3	typical*16		
004	04d	He often grieved my heart full sore			typical*18	
004	04h	He has proved my overthrow	occasional*8			occasional*2
004	04i	He was the cause of my grief and woe	occasional*2			

The line—"He has proved my downfall"—is in almost every b:John Riley text.

It is close to matching a line in most texts: Laws N35, The Dark-Eyed Sailor, in the study.

Considering how close the pseudo-text lines are, why aren't they the same?

That the difference words—"downfall" and "overthrow"—are so common in each of the texts says to me these are significant differences:

The common association of "downfall" with t: Laws N35: The Dark-Eyed Sailor"

The common association of "overthrow" with b: Young Riley.

I believe "he has proved my overthrow" is not a commonplace. I have found only one other text with that line.

The "Dark-Eyed Sailor" verse is

Says William, "Lady, why roam alone?

The night is dark, and the day's near gone."

She gave a sigh, while tears did fall,--

"A dark-eyed sailor, a dark-eyed sailor

Has proved my downfall.

(Greig, 1963, No. 112 2, "The Dark-Eyed Sailor" (t087, 1910)

How is a non-rhyming line selected and remains so popular in b:John Riley?

			a (16):	b (22):	c (25):
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan
001	01a	As I was walking through the county of Cavan	typical*12		occasional*2
001	01c	As I walked out one morning early		typical*12	
001	01d	When first I came to the County Cavan			occasional*12
001	01j	As I roved out on a summer's morning			occasional*2
001	01k	As I walked forth one summer's morning	occasional*3		
001	01p	As I walked out one summer's morning		occasional*4	occasional*3
001	01q	As I walked out one summer's evening		occasional*4	
001	02a	To see the beauties that men delight	typical*16		
001	02b	To take the cool and pleasant air		typical*17	
001	02c	To view flowers there I chanced to stray			typical*17
001	02j	To view the fields and take the air		occasional*3	
001	03a	I chanced to spy a most charming damsel	typical*15	occasional*8	occasional*4
001	03c	I spied a young fair maid		typical*14	typical*17
001	04b	She appeared to me like an angel bright	typical*15		
001	04d	She appeared to me like the queen of May			typical*19
001	04e	She appeared to me like a lily fair		typical*21	
002	01a	I gently asked her if she would fancy	occasional*8		
002	01g	I stepped up to her and kindly asked her	occasional*4	typical*17	
002	01h	I walked up to her saying		occasional*2	
002	01i	So quickly I stepped up and asked her		occasional*2	
002	01k	I asked her kindly would she marry			typical*14
002	01l	It was then I asked if she would marry			occasional*2
002	01m	Said I my fair one would you marry	occasional*2		
002	02a	All for to be a young sailor's wife	occasional*8		
002	02d	If she would be a poor sailor's wife	occasional*2	typical*16	
002	02f	If she'd become a poor sailor's wife			occasional*3
002	02g	Like to be a light horseman's wife	occasional*3		
002	02h	Choose to be a sailor's wife		occasional*3	typical*13
002	02i	If she would be a soldier's wife			occasional*3
002	03a	She said kind sir I would rather tarry	occasional*12	occasional*11	typical*17
002	03b	Oh no oh no she quickly answered		occasional*3	
002	03e	She said kind sir I will never marry	occasional*2	occasional*6	
002	04a	I choose to live a sweet single life	typical*15	typical*21	typical*18
003	01a	I said fair maid what makes you differ	typical*11	occasional*9	
003	01d	Fairest creature pride of nature			typical*17
003	01e	I asked this fair one what is the reason		occasional*2	
003	02a	From all the rest of woman kind	typical*11	occasional*6	
003	02b	What makes you differ from all womankind		occasional*8	typical*17
003	02c	You differ from all female kind		occasional*2	
003	03a	You are youthful, fair and handsome	typical*12	typical*17	typical*19
003	04a	All for to marry you should incline	typical*12	typical*17	typical*19
004	01a	Kind sir if I must tell you	typical*14	typical*15	typical*15
004	01c	She said it's to marry i ne'er shall tell you			occasional*2
004	02a	I have been married five years ago	occasional*6		occasional*2
004	02b	I was to be married seven years ago	typical*9	typical*18	occasional*3
004	02c	I have been promised these seven years or more			typical*15
004	03a	Unto one Riley lived in this country	occasional*6		occasional*2
004	03b	To one young Riley who lived in this country	typical*9	typical*10	
004	03c	To one Riley from the County of Cavan			typical*17
004	03e	To a man they call John Riley		occasional*4	
004	03i	I was courted by a young man named Riley		occasional*2	
004	04c	He was the cause of my overthrow	occasional*3	typical*16	
004	04d	He often grieved my heart full sore			typical*18
004	04h	He has proved my overthrow	occasional*8		
004	04i	He was the cause of my grief and woe	occasional*2		
013	01a	Riley is a man both neat and handsome	typical*11		
013	01b	He courted me both late and early		occasional*4	
013	02a	He courted me by night and day	typical*11	occasional*4	
013	03a	Until he gained his free will of me	typical*11	occasional*5	
013	04a	He left this country and went away	typical*11	occasional*2	

The remaining verses tell a different story in each branch.

“Young Riley” ends with the suitor leaving alone, commenting that young maids foolishly marry early. The jilted woman stays in Ireland. In one version, the jilted woman curses Riley for abandoning her: *RILEY CURSED*.

“John Riley” proves the new suitor to be the unrecognized old suitor, now wealthy. The reunited couple marries: *RILEY RETURNS*

“O'Reilly from the County Cavan has the new suitor praise the jilted woman's grace and beauty: *SWAN*

He wishes he could take her to a remote island and there win her love: *PHOENIX ISLAND*.

When she remains unreachable, he leaves, but consoles himself: young men who marry probably regret that choice.

Vrs	Ln	Pseudo-text	a (16): Young Riley	b (22): John Riley	c (25): O'Reilly from the County Cavan
006	01a	I said if I had you on Phoenix Island			typical*23
006	02a	One thousand miles from your native home			typical*23
006	03a	Or some lone valley where none would find you			typical*19
006	03b	There with you I'd be happy to go			occasional*2
006	04a	You might consent to be my own			typical*21
014	01a	I said, my dear come let us travel	typical*10		
014	01b	I said, If this be true you've told me plainly	occasional*2		
014	01d	Don't think of Riley but do disdain him		typical*17	
014	01f	There I'd please you and there I'd tease you			occasional*11
014	02a	Go with me to some distant shore	typical*14	typical*20	
014	02b	You might have been married five years	occasional*2		
014	02c	If along with me you'd consent to go			occasional*9
014	03b	Then we'll sail over to Pennsylvania	typical*15	typical*19	occasional*10
014	04a	Adieu to Riley for evermore	typical*16	typical*12	occasional*10
014	04e	Leave John Riley forever more		occasional*2	
007	01a	She said you will not have me in Phoenix Island			typical*18
007	02a	One thousand miles from my native home			typical*18
007	03a	Nor in a valley where none can find me			typical*13
007	04a	So I'll ne'er consent to be your own			occasional*10
016	01a	You need not tease me for love won't please me			occasional*11
016	02a	Along with you I will never go			occasional*10
016	03a	Sail away back whence you came from			occasional*10
016	04a	I'll wait for Riley for evermore			typical*13
008	01a	You're like the swan that sails the ocean			typical*19
008	02a	And makes a motion with both her wings			typical*19
008	03a	Your snow white breast would be a portion			typical*19
008	04a	For any lord or any king			typical*19
010	01a	In the morning when I can't come near you			typical*13
010	02a	My heart lies bleeding the whole day long			typical*14
010	03a	And in the evening when I'll still be grieving			typical*14
010	04a	When we are bound we must obey			occasional*12
019	01a	When he found that her heart was loyal		typical*12	
019	02c	He gave her kisses one two and three		typical*21	
019	03c	Saying I am the man you call Riley		typical*20	
019	04j	Who's been the cause of your misery		typical*15	
020	01c	I've sailed the ocean gained high promotion		occasional*7	
020	02b	I have laid up silver and gold in store		typical*13	
020	03a	No longer tarry now love we'll marry		occasional*11	
020	04c	Upon my vow I'll leave you no more		occasional*8	
022	01a	She cried and sighed so when we parted			
022	02a	I said my dear wipe your tears away			
022	03a	She says to me I am broken hearted			
022	04a	To think you're going far across the sea			
023	01b	My heart is sad lovely Johnny dear			
023	02b	To think you'd leave your Sally here			
023	03a	Your sunburnt hair did my heart ensnare			
023	04a	Your gimlet eyes bored a hole through me			
024	01a	Love is easing and love is pleasing	occasional*3		
024	02a	And love is a pleasure while it is new	occasional*3		
024	03a	But love grows colder as love grows older	occasional*3		
024	04a	And fades away like the morning dew	occasional*3		
025	01a	The ripest apple is soonest rotten	occasional*3		
025	02a	The hottest love is soonest cold	occasional*3		
025	03a	Young men's vows they're soon forgotten	occasional*3		
025	04a	Take care young maidens don't be so bold	occasional*3		
026	01a	Riley he has gone and left me	occasional*3		
026	02a	I ne'er expect to see him more	occasional*3		
026	03a	Surely there's a place of torment	occasional*3		
026	04a	To punish you laid up in store	occasional*3		

Before guessing at a Laws N37 family tree, I will discuss how each branch developed.

2.2 The development of branch a: Young Riley.

Vrs	Ln	Pseudo-text	a (16): Young Riley	a024 1749	a182 1779	a017 1824	a004 1850	a006 2001
001	01a	As I was walking through the county of Cavan	typical*12		x		x	x
001	01f	As I walked to Trow in the County of Corwell		x				
001	01k	As I walked forth one summer's morning	occasional*3			x		
001	02a	To see the beauties that men delight	typical*16	x	x	x	x	x
001	03a	I chanced to spy a most charming damsel	typical*15	x	x	x	x	x
001	04b	She appeared to me like an angel bright	typical*15	x	x	x	x	x
002	01a	I gently asked her if she would fancy	occasional*8	x	x			
002	01c	I said to her thou most lovely creature					x	
002	01g	I stepped up to her and kindly asked her	occasional*4			x		
002	01m	Said I my fair one would you marry	occasional*2					x
002	02a	All for to be a young sailor's wife	occasional*8	x	x			
002	02d	If she would be a poor sailor's wife	occasional*2			x		
002	02e	I wish you'd be a sailor's wife					x	
002	02g	Like to be a light horseman's wife	occasional*3					x
002	03a	She said kind sir I would rather tarry	occasional*12	x		x		x
002	03e	She said kind sir I will never marry	occasional*2		x		x	
002	04a	I choose to live a sweet single life	typical*15	x	x	x	x	x
003	01a	I said fair maid what makes you differ	typical*11	x	x	x	x	
003	02a	From all the rest of woman kind	typical*11	x	x	x	x	
003	03a	You are youthful, fair and handsome	typical*12	x	x	x	x	
003	04a	All for to marry you should incline	typical*12	x	x	x	x	
004	01a	Kind sir if I must tell you	typical*14	x	x	x	x	x
004	02a	I have been married five years ago	occasional*6					
004	02b	I was to be married seven years ago	typical*9	x	x	x	x	x
004	03a	Unto one Riley lived in this country	occasional*6					
004	03b	To one young Riley who lived in this country	typical*9	x	x	x	x	x
004	04c	He was the cause of my overthrow	occasional*3		x			
004	04h	He has proved my overthrow	occasional*8	x		x		x
004	04i	He was the cause of my grief and woe	occasional*2				x	
013	01a	Riley is a man both neat and handsome	typical*11		x	x	x	
013	02a	He courted me by night and day	typical*11		x	x	x	
013	03a	Until he gained his free will of me	typical*11		x	x	x	
013	04a	He left this country and went away	typical*11		x	x	x	

The following texts illustrate “Young Riley”:

a024,1749: “The Soldier and the Irish Lady” is the earliest text in the study

a182,1779: “The County of Cavin” may be incomplete, but completed by (a004,1850)

a017,1824: “John Riley” is apparently an American broadside (a187,1840). Text a017, which is an 1824 transcription of an earlier broadside with almost the same text.

a004,1850: “The Forsaken Maiden”

a006,2001: “O’Reilly from the County Cavan”

The spreadsheet covers the three earliest printed texts in the study (a024, 1749; a182, 1779; a017, 1824).

The recording (a006, 2001) is a recent text and shows how little the text changes.

Most of the typical lines of the first five verses are already set by the earliest text.

Verse 001 sets “Young Riley” apart from the other branches:

As I was walking through the county of Cavan
 To see the beauties that men delight
 I chanced to spy a most charming damsel
 She appeared to me like an angel bright

Verse 013, “Riley is a man both neat and handsome,” is typical beginning with *The Bloody Gardener’s Garland* (a182,1779).

Vrs	Ln	Pseudo-text	a (16):	a024	a182	a017	a004	a006
			Young Riley	1749	1779	1824	1850	2001
014	01a	I said, my dear come let us travel	typical*10	x		x		
014	01b	I said, If this be true you've told me plainly	occasional*2		x		x	
049	02a	Forget Riley he will deceive you						x
014	02a	Go with me to some distant shore	typical*14	x		x		x
014	02b	You might have been married five years	occasional*2		x		x	
014	03a	We will sail in the Prince of Wales		x				
014	03b	Then we'll sail over to Pennsylvania	typical*15		x	x	x	x
014	04a	Adieu to Riley for evermore	typical*16	x	x	x	x	x
015	01a	If I should sail in the Prince of Wales		x				
015	01b	If I should sail to Pennsylvania	typical*9			x		
015	01d	She said young man though we should travel					x	
015	01h	As we were sailing all on the ocean	occasional*2					x
015	02a	Or if I should go to some distant shore	occasional*6					
015	02c	The winds to blow and the seas to roar	occasional*3					x
015	02d	Or any far and distant shore	occasional*5	x		x	x	
015	03a	My poor heart would still be aching	typical*11	x		x	x	
015	03b	I surely thought my heart was broken	occasional*3					x
015	04a	For young Riley whom I adore	typical*11	x		x	x	
015	04c	When I thought of Riley I left on shore	occasional*2					x
017	01a	Youth and folly makes young maids marry	typical*13			x	x	x
017	01b	Youth and folly makes young men marry		x				
010	04a	When we are bound we must obey	typical*14	x		x	x	x
017	03b	What can't be cured must be endured	typical*14	x		x	x	x
017	04a	Farewell Riley til another day	occasional*6					
017	04b	From all false young men I'm bound away	occasional*3			x		
017	04e	Now I am bound for Americay	occasional*2					x
017	04g	Farewell darling I must away	occasional*3	x			x	
024	01a	Love is easing and love is pleasing	occasional*3			x		
024	02a	And love is a pleasure while it is new	occasional*3			x		
024	03a	But love grows colder as love grows older	occasional*3			x		
024	04a	And fades away like the morning dew	occasional*3			x		
025	01a	The ripest apple is soonest rotten	occasional*3			x		
025	02a	The hottest love is soonest cold	occasional*3			x		
025	03a	Young men's vows they're soon forgotten	occasional*3			x		
025	04a	Take care young maidens don't be so bold	occasional*3			x		
026	01a	Riley he has gone and left me	occasional*3			x		
026	02a	I ne'er expect to see him more	occasional*3			x		
026	03a	Surely there's a place of torment	occasional*3			x		
026	04a	To punish you laid up in store	occasional*3			x		

Bloody Gardener's Garland text (a182, 1779) omits verses 015 ("... sail to Pennsylvania") and 017 ("youth and folly"), previously included in "The Soldier and the Irish Lady" (a024, 1749).

"The Bloody Gardener" (Roud #1700) takes up the first five and a half pages of *The Garland*. "The County Cavin" (a182, 1779) is one of the four songs that fill the remaining two and one-half pages. The verses may have been omitted for lack of space. I include Christie (a004, 1850) because it is textually close to the other Garland verses and includes verses 015 and 017.

"Youth and folly" (verse 017) is to blame for the miseries of men and women bound by thoughtless marriage: "what can't be cured must be endured." The lesson is carried in each Laws N37 branch as a warning or commiseration.

In "Soldier and the Irish Lady" (a024,1749), the jilted lady laughs at the soldier's proposal. As she leaves William, she warns him to think before he binds himself impulsively, as she had done years before.

In later "Young Riley" texts, the jilted woman mourns her own past impulsiveness.

Vrs	Ln	Pseudo-text	a (16):	a024	a182	a017	a004	a006
			Young Riley	1749	1779	1824	1850	2001
014	01a	I said, my dear come let us travel	typical*10	x		x		
014	01b	I said, If this be true you've told me plainly	occasional*2		x		x	
049	02a	Forget Riley he will deceive you						x
014	02a	Go with me to some distant shore	typical*14	x		x		x
014	02b	You might have been married five years	occasional*2		x		x	
014	03a	We will sail in the Prince of Wales		x				
014	03b	Then we'll sail over to Pennsylvania	typical*15		x	x	x	x
014	04a	Adieu to Riley for evermore	typical*16	x	x	x	x	x
015	01a	If I should sail in the Prince of Wales		x				
015	01b	If I should sail to Pennsylvania	typical*9			x		
015	01d	She said young man though we should travel					x	
015	01h	As we were sailing all on the ocean	occasional*2					x
015	02a	Or if I should go to some distant shore	occasional*6					
015	02c	The winds to blow and the seas to roar	occasional*3					x
015	02d	Or any far and distant shore	occasional*5	x		x	x	
015	03a	My poor heart would still be aching	typical*11	x		x	x	
015	03b	I surely thought my heart was broken	occasional*3					x
015	04a	For young Riley whom I adore	typical*11	x		x	x	
015	04c	When I thought of Riley I left on shore	occasional*2					x
017	01a	Youth and folly makes young maids marry	typical*13			x	x	x
017	01b	Youth and folly makes young men marry		x				
010	04a	When we are bound we must obey	typical*14	x		x	x	x
017	03b	What can't be cured must be endured	typical*14	x		x	x	x
017	04a	Farewell Riley til another day	occasional*6					
017	04b	From all false young men I'm bound away	occasional*3			x		
017	04e	Now I am bound for Americay	occasional*2					x
017	04g	Farewell darling I must away	occasional*3	x			x	
024	01a	Love is easing and love is pleasing	occasional*3			x		
024	02a	And love is a pleasure while it is new	occasional*3			x		
024	03a	But love grows colder as love grows older	occasional*3			x		
024	04a	And fades away like the morning dew	occasional*3			x		
025	01a	The ripest apple is soonest rotten	occasional*3			x		
025	02a	The hottest love is soonest cold	occasional*3			x		
025	03a	Young men's vows they're soon forgotten	occasional*3			x		
025	04a	Take care young maidens don't be so bold	occasional*3			x		
026	01a	Riley he has gone and left me	occasional*3			x		
026	02a	I ne'er expect to see him more	occasional*3			x		
026	03a	Surely there's a place of torment	occasional*3			x		
026	04a	To punish you laid up in store	occasional*3			x		

RILEY CURSED.

The American broadside (a017, 1824) is a chimera: the three ending verses are grafted onto a complete song without them. This new song seems not to have survived beyond other broadsides (a187, 1840; a107, 1856-1861). In it, the jilted woman describes her misery and anger in verses imported from song families in the study:

- 024 ("love is easing and love is pleasing") (u 3/10 Peggy Gordon: u102,u105,u106)
 025 ("the ripest apple is soonest rotten") (v 4/11 Seven Long Years: v043,v110,v111,v112)
 026 ("... surely there's a place of torment") (w 4/10 Fair and Tender Ladies: w113,w139,w140,w143)

The 026 lines are not only found in the U.S. See Roud #1075. For example, "Wheel of Fortune" (q117, 1800s)

Its time will soon put an end to all things
 And love will soon put an end to me:
 But surely there is a place of torment
 To punish my lover for slighting me.
 (*Wheel of Fortune*, n.d., "Wheel of Fortune")

Also

I did not know he was going to leave me
Till the next morning when he came in;
When he sat down and began a-talking.
It was then my sorrows they did begin.

Turn you round, love, your wheel of fortune.
Turn you round, love, and smile on me.
For surely, surely there's a place of torment
For this young man, he deceived me.

When secret hearts, love, they shall be opened.
He can not deny what he told to me;
Against the day of the resurrection
This false young man's face I would like to see.

Against the day of the resurrection.
This false young man's face I would like to see;
When the secret hearts, love, they shall be opened.
He can not deny what he told to me.

("The False Lover" , Huntington, 1990, 383).

2.3 The development of branch b: John Riley.

Vrs	Ln	Pseudo-text	b (22): John Riley	b178 1828	b021 1916	b033 1927	b091 1930	b190 1937	b186 1944	b025 1955
001	01c	As I walked out one morning early	typical*12	x		x	x		x	
001	01p	As I walked out one summer's morning	occasional*4							x
001	01q	As I walked out one summer's evening	occasional*4							
001	01r	As I walked out one May morning			x					
001	01s	As I walked out one fine summer's evening						x		
001	02b	To take the cool and pleasant air	typical*17	x	x	x		x		x
001	02j	To view the fields and take the air	occasional*3				x		x	
001	03a	I chanced to spy a most charming damsel	occasional*8			x	x	x	x	
001	03c	I spied a young fair maid	typical*14	x	x					x
001	04e	She appeared to me like a lily fair	typical*21	x	x	x	x	x	x	x
002	01g	I stepped up to her and kindly asked her	typical*17			x	x	x	x	
002	01h	I walked up to her saying	occasional*2							x
002	01i	So quickly I stepped up and asked her	occasional*2	x						
002	01n	Said I kind miss don't you want to marry			x					
002	02d	If she would be a poor sailor's wife	typical*16			x	x	x	x	
002	02h	Choose to be a sailor's wife	occasional*3	x						x
002	02k	Won't you be a merchant's wife			x					
002	03a	She said kind sir I would rather tarry	occasional*11	x	x		x		x	
002	03b	Oh no oh no she quickly answered	occasional*3							x
002	03e	She said kind sir I will never marry	occasional*6			x		x		
002	04a	I choose to live a sweet single life	typical*21	x	x	x	x	x	x	x
003	01a	I said fair maid what makes you differ	occasional*9		x	x	x	x	x	x
003	01e	I asked this fair one what is the reason	occasional*2							
003	02a	From all the rest of woman kind	occasional*6			x	x	x		x
003	02b	What makes you differ from all womankind	occasional*8	x	x				x	
003	02c	You differ from all female kind	occasional*2							
003	03a	You are youthful, fair and handsome	typical*17	x	x	x	x	x	x	x
003	04a	All for to marry you should incline	typical*17	x	x	x	x	x	x	x
004	01a	Kind sir if I must tell you	typical*15	x	x	x	x	x	x	x
004	02b	I was to be married seven years ago	typical*18	x	x	x	x	x	x	x
004	03b	To one young Riley who lived in this country	typical*10	x		x	x	x		
004	03e	To a man they call John Riley	occasional*4		x				x	x
004	03i	I was courted by a young man named Riley	occasional*2							
004	04c	He was the cause of my overthrow	typical*16	x	x	x	x		x	x
004	04h	He has proved my overthrow						x		
013	01b	He courted me both late and early	occasional*4							
013	02a	He courted me by night and day	occasional*4							
013	03a	Until he gained his free will of me	occasional*5							
013	04a	He left this country and went away	occasional*2							

Twenty-one of the twenty-two “John Riley” texts in the text set are from the United States.

The following U.S. texts illustrate “John Riley”:

b178,1828: “George Reiley” is the earliest text of “John Riley” in the study (Rathvon, 1953, 6).

b021,1916: “George Reilly” (Sharp, 1966, vol. 1, #82A 22)

b033,1927: “John Riley” (Randolph, 1980, vol. 1, 262-263)

b091,1930: “John Reilly” (Flanders and Brown, 1931, 135-136)

b190,1937: “John Reilly” (Pace, 1937)

b186,1944: “John Riley” (Cutting, 1944, 78-79)

b025,1955: “John Riley” (Ritchie, 1955, 210-211)

The spreadsheet covers the earliest text (b178, 1828) and six U.S. texts from the early decades of the 1900s. These are all “collected.” I do not know of any “John Riley” broadsides, though I think b178 is probably based on an Irish broadside. See my speculation about verse 008 in a few pages.

The “stock stanza” structure of the opening verse in the Laws N37 family.

The structure of the first verse is the same “stock stanza” for each branch.

I was out ..
Some time or in some place or for some reason
I saw, heard, or met a woman ...
Set up the story ...

Examples from other songs follow the same pattern.

As I was a walking one Morning in May
To hear the birds whistle, see lambkins at play,.
I spied a fair damsel, O sweetly sang she
“Down by the green bushes he thinks to meet me.”
(Baring-Gould, Sheppard and Bussell, 1913, 87, #43 “The Green Bushes)

As I went forth to take the air,
Intill an evening clear,
I spied a ladye in a wood,
Making a heavy bier;
(Chambers, 1829, 284, “Jock of Hazelgreen”)

As I walked out one fine summer’s morning
Just as the dawning came over the sea,
I spied a fair maiden as she was a walking,
And minding her flocks on the hills of Glenshee
(Ghaney, 1966, “The Lass of Glenshee”)

The pattern holds even when the song varies from its usual form, as in this example of “Mantle So Green.”

As I was a-walking one morning in May,
For to view the fair fields and the meadows so gay,
I met a fair damsel, quite struck with surprise,
And I thought she was an angel that fell from the skies.
(Meredith and Anderson, 1968, 33, “As I Was A-Walking”)

Localization in the opening verse

The first verse of “John Riley” breaks with the localization of the other branches.

“Young Riley” has

As I was walking through the county of Cavan
To see the beauties that men delight.

“O’Reilly from the County Cavan” has

When first I came to the County Cavan
To view flowers there I chanced to stray

Like “The Banks of Sweet Primroses” (Walker, 1850, “The Banks of Sweet Primroses”) (p171, 1850),

As I walked out one Midsummer’s Morning
To view the fields and take the air

“John Riley” has:

As I walked out one fine summer’s evening
To take the cool and pleasant air

and adds a new rhyme for the fourth line

She appeared to me like a lily fair

“Sweet Primroses” rhymes “air” with

There I beheld a lady fair.

I believe that the localization of the first line of the first verse is a clue to the development of the Laws N37 family. “Young Riley” is at the root and “O’Reilly from the County Cavan” develops later. The “typical” first lines for each

As I was walking through the county of Cavan

When first I came to the County Cavan

are localized.

For b:John Riley, each line of that first verse includes a commonplace.

001.01c: “As I walked out (one) ...” “one morning early”

“As I walked out (one)”

Vrs	Ln	Pseudo-text
001	01a	As I was walking through the county of Cavan
001	01c	As I walked out one morning early
001	01d	When first I came to the County Cavan
001	01j	As I roved out on a summer's morning
001	01k	As I walked forth one summer's morning
001	01p	As I walked out one summer's morning
001	01q	As I walked out one summer's evening

The pseudo-text lines for the first line of the Laws N37 family make “roving” and “walking” not “the same.” How is that justified? Further, how is “walked out” not “the same” as “walked forth”?

English words to songs in Ulster and the rest of Ireland are important to this study.

In their *Irish Folk-Song Recordings, 1966-1972*, Hugh and Lisa Shields build an “index of tapes in the Ulster Folk and Transport Museum.” Of the 372 tapes, twelve are songs that begin “as I roved,” and eleven begin “as I roved out.” There are also eight songs beginning “as I went [a-] walking, and one more “as I went out walking.”

(Source indexed in Steve Roud’s Folk Song Index as “Ulster Folk & Transport Museum collection” with collector “Shields, Hugh.”)

Tape	First line / TITLE	Singer	Roud # / Other
27	As I roved out one evening, it being in/evg. All in the month of June/May / BANKS OF CLAUDY	Byrne, Mary	266 / Laws N40
75	As I roved out one morning fair, it being on the first of July / CARRICK COURTSHIP	McRory, Madge	33005
84	As I roved out one evening to have a bit of a walk / COCK-A-DOODLE-DOO	Butcher, Eddie	3464
120	As I roved out one evening fair down by yon riverside / DOWN BY YON RIVERSIDE	Heekin, Patrick Coulter , Arthur Heaney, Mary	308
121	As I roved out one morn in May / DOWN THE MOOR	Foster, Alex	375
193	As I roved out one fine summer's night for to look for recreation / I LOVE MY LOVE FAR BATTER	Butcher, Eddie	31536
198	As I roved out one May morning / I'LL CLIMB UP A HIGH, HIGH TREE	Butcher, Eddie	419
223	As I roved out one evening down by the riverside / JOHN REILLY	Butcher, Robert	270 / Laws M8
256	As I roved out one evening in the springtime of the year / MAID OF SLIGO TOWN	Butcher, Eddie	33003
357	As I roved out one fine summer's night / SEVENTEEN ON SUNDAY	Butcher, Eddie	277 / Laws O17
377	As I roved out one evening down by a narrow lane / STOCK AND WALL	Cunningham, Mary Ann	36 / Child 46
442	As I roved down by a riverside I carelessly did stray / YOUR OWN FREE WILL	McGinley, Antoine	564 / Laws P18

(Shields and Shields, 1975; Roud, 2024a)

Tape	First line / TITLE	Singer	Roud # / Other
46	As I went a walking one fine summer's evening/morning / BONNY GREEN TREE	Cooper, Nora	2512
119	As I went a-walking one evening in June / DOWN BY THE CANAL	Butcher, Eddie	2294
137	As I went a-walking one fine summer morning / FACTORY GIRL	Cunningham, Mary Ann	1659
163	As I went a-walking, the heather was blooming / GLENSHEE	Butcher, Eddie	292 / Laws O6
269	As I went a-walking down Liverpool street / MIND YOUR EYE	Heaney, Mary	2404
315	As I went a-walking one morning in May / PAT REILLY	Butcher, Eddie	920
325	As I went a-walking one evening of late / PRIDE OF GLENCOE	McGinley, Antoine	515 / Laws N39
383	As I went a-walking one evening / SWEET LURGIN TOWN	Osborne, Mary	6871

(Shields and Shields, 1975; Roud, 2024a)

The two lists show “roving out” and “walking” to be commonplace

by the number of different songs in each list.

that no song is in both lists.

that four singers are in both lists (showing that the choice of first lines is not simply a personal choice).

English words in songs from England and North America influence “John Riley” as it moves from Ulster.

Journal of the Folk-Song Society listings of the first line of all of its songs are more evidence of “as I was walking out one” as a first-line commonplace in England.

First line beginning	No.
As I [roved/rov'd] out ...	3
As I roved out one ...	3
As I walked along ...	1
As I walked [over/o'er] ...	3
As I walked out one ...	24
As I walked through ...	2
As I walked up ...	1
As I was [a]walking ...	22

(*Jrnl Folk-Song Soc.*: 1904, 280; 1906, 347; 1909, 323;
1913,xxxvi; 1916, xix; 1921, 339; 1926, 346; 1931, 311)

“morning early”

First line ending /1904/1906/1909/1913/1916/1921/1926/1931/	No.
by a far distant shore //x////////	1
by the seaside ///x////////	1
day //x////////	1
down by a wilderness ///x////////	1
down by the river side /x////////	1
down in false garden ///x////	1
evening /x/xx////////	3
evening in May //////////x/	1
evening of late ////x///	1
fine summer's morning //x/x////////	2
May morning /xx/xx/x/x/x/xx/x/	10
midsummer morning ///x/xx////	3
midsummer's morning /x//x/x///	3
morning /x/x/x/x/x/	5
morning by chance /x////////	1
morning fair /xx/x////////	3
morning in May /x//x//x/	3
morning in spring //x////////x/	2
Sunday's morning ////x////	1
the meadows //x////////	1
the morning of May-day //////////x//	1
the street //x////////	1
with my pistol ////x///	1

(*Jrnl Folk-Song Soc.*: 1904, 280; 1906, 347; 1909, 323;
1913,xxxvi; 1916, xix; 1921, 339; 1926, 346; 1931, 311)

The table shows the *Journal* volumes with one or more first lines ending with the phrase.

For example

midsummer morning ///x/xx////

has one line (x) in volume 4—1913 p. xxxvi—and two lines (xx) in volume 5—1916 p. xix.

Gp b 22/25	John Riley
b018 4-p	sweet summer morning
b019 12-c	morning early
b021 p	summer's morning
b025 p	summer's morning
b026 c	morning early
b027 4-q	summer's evening
b028 c	morning early
b029 q	last summer evening
b030 c	morning early
b032 p	summer's morning
b033 c	mornin' early
b034 c	morning early
b035 c	morning early
b036 1-r	beautiful May morning
b037 c	morning early
b091 c	morning early
b115 c	morning early
b178 c	morning early
b186 c	morning early
b190 1-s	pleasant evening
b191 q	summer's ev'ning
b192 q	summer's evening

Gp p 13/13	The Banks of Sweet Primroses
p160 9-t	midsummer's morning
p161 3-p	summer's morning
p162 t	midsummer morning
p163 1-r	bright May morning
p164 t	midsummer's morning
p165 p	summer's morning
p166 t	midsummer's morning
p167 p	summer's morning
p168 t	midsummer's morning
p169 t	midsummer morning
p170 t	midsummer morning
p171 t	Mid-summer's Morning
p172 t	midsummer's morning

Gp c 3/27	O'Reilly from the County Cavan
c023 3-p	summers morning
c039 p	summer's morning
c096 p	Summer's morning

Gp t 1/16	Laws N35: The Dark-Eyed Sailor
t148 1-s	evening fair

Of the 209 texts in the extended study, 39 begin with line 01 in verse 001. The line begins with the singer being “out” and ends with a phrase answering the question “when?”. The lines are 01a through 01t. The phrases are color-coded.

All of the 39 texts are in one of four groups:

b:John Riley

c:O'Reilly from the County Cavan

p:The Banks of Sweet Primroses

t:Laws N35: The Dark-Eyed Sailor

Each text has its own table.

For each text, the tables show the line number and phrase.

For the first text to use a specific line, a number shows how many texts in that table refer to the same line. For example,

b018 **sweet summer**

4-p **morning**

The text is **b018** Mitchell, 1918, “George Reilly.”

The Vrs/Ln is **001 01p**.

b018 is the first of **4** 001 01**p** **John Riley** texts.

The phrase is “the same” as the other phrases in **red**.

Is **morning early**--the most shared (**12**) of **John Riley** “when?” phrases—commonplace or specific to **John Riley**? Before I looked more carefully at the study's specific “when?” phrases, I thought that vrs/Ln 001 01 was “the same” for most **John Riley** and **The Banks of Sweet Primroses** texts.

Specifically,

Vrs/Ln	phrase	b:John Riley	p: The Banks of Sweet Primroses	c:O'Reilly from the County Cavan	Total
001 01c	morning early	12			12
001 01p	summer morning	4	3	3	10
001 01t	midsummer morning		9		9
Total		16	12	3	31

There is no group in the study that shares **morning early** with **John Riley**:

“One morning early” is a phrase I can find only rarely in songs in the English language, most commonly among “Geordie” (Child 209) versions.

As I walked out one Monday morn,
One Monday morning early,
It was there I spied a pretty fair maid,
Lamenting for her Charlie.

(Shoemaker, 1919, 140-141, #88 “Charlie and Sallie”)

Child prints fourteen versions (some of them fragments) ... and as an appendix, two broadsides found in the Roxburghe and Pepys collections, which contain something of the same matter and which he thought were derived from or colored by the Scotch ballad. Ebsworth, however (*Roxburghe Ballads* VII 67-73), thought that the broadsides (which go back to the seventeenth century) were the earlier form, dealing with a border reiver, and that the Scotch forms were adapted from these by folk-singers taking up local names and persons.

(Belden, 1966, 76; Child, 1890, 123-142, #209 “Geordie”)

As I went over London-Bridge, all in a misty morning,
There I did see one weep and mourn, lamenting for her Georgy:
“His time is past; His life it will not last,
Alack, and alas! There is no Remedy!
Which makes the heart within me ready to burst in three,
To think on the death of poor Georgy.”

(Ebsworth, 1893, 70, “The Life and Death of George of Oxford”; Child, 1890, 141-142)

As for the source, the best I can make of Ebsworth’s argument is in his final paragraph:

...the “Georgy” of our ballad [“Geordie”, pp. 72-73] and of Oxford [“The Life and Death of George of Oxford”, pp. 70-72]. George Stooles, of Newcastle, 1612, is the preferable representative [“A lamentable new Ditty, made on the death of a worthy Gentleman, Named George Stooles, dwelling sometime on Gate-side Moore, and sometime at Newcastle in Northumberland; with his penitent end’ ... Date guessed circa 1610-1612”, pp. 68-69];

(Ebsworth, 1893, 73)

As this is the only one of Child’s texts with that verse, that verse does not say “one morning early.” Of Bronson’s 58 examples—47 texts—20 have the “walking” verse, nine have “one [...] morning early” (11, 20, 23, 24, 29, 30, 43, 45, 53), one has “in the morning early” (23), three have “one morning bright and early” (31, 33, 50), and one has “one morning O so early” (52). The remaining six have “one morning very early” (10), “there I spied so many people” (12), “one midsummer morning so early”

(17), “in a midsummer morning so early” (26), “’twas early in the morning” (40), and so early in the morning” (42).

See Attachment 5 for details on Bronson and a discussion of the branches of the Child 209 family.

“One morning early,” being in Rathvon’s text, is one reason I believe that phrase was introduced to Laws N37 before the branch left Ireland. The other reason I find more convincing is *THE SWAN*, discussed further in a few pages.

001.02b I was out “to take the pleasant air.”

The commonplace of the second line has the reason for being out walking: “to take the pleasant air.”

Taking the pleasant air has been a reason to be out since the seventeenth century.

The Morocco King was then in Court,
Who to the orchard did resort
Daily to take the pleasant air,
(Chappell, 1871, 285, “Saint George and the Dragon”)

When Flora she had deckt
The fields with flowers fair,
My love and I did walk abroad,
To take the pleasant air.
(Evans 1810, 305, #75 “The Turtle Dove, or, The Wooing in the Wood”)

Laws O39 in the United States:

I stepped out one morning to take the pleasant air;
My mistress in the garden a-viewing sweet flowers there;
(Perrow, 1915, 164, #21 “The Prentice Boy”)

This song, set to an Irish tune, is from nineteenth-century songsters.

As I walk’d out one morning
All for to take the pleasant air
(*Isaiah Thomas Broadside Collection*, 1810-1814, “Bunch of Rushes”)

001.03c “There I espied a ... damsel”

The woman spied may be “a maid,” “a lady,” “a bonny lass,” or “a creature,” or “my own true love,” rather than a damsel, but here are some damsels.

As I walked out one morning in Spring,
I spied a fair damsel so sweetly she sing
(Bruce, 1984, “As I Walked Out One morning in Spring”)

Once I lived in Old Virginia
To North Carolina I did go
There I spied a beautiful damsel
(Tate, 2002, “Once I Lived in Old Virginia”)

One morning, fair morning, one morning in May,
I spied a fair damsel a-raking of hay;
(Kittredge, 1917, 345-346, “The Onconstant Loveyer”)

As I roved out one morning, gazing on the rising sun,
It was there I spied a damsel; I cried, “I am undone.”
(Fowke, 1963, 154, #10 “The Ocean Bee”)

As I was a walking one morning in May,
To hear the birds whistle, see lambkins at play,
I spied a fair damsel, O sweetly sang she
(Baring Gould, Sheppard and Bussell, 1913, 87, #43 “The Green Bushes”)

I spied a wee damsel
(Makem, 2011b, “The Factory Girl”)

All alone as I strayed by the banks of the river,
A-watching the moonbeams as ev’ning drew nigh.
All alone as I rambled I spied a fair damsel,
(Lomax and Lomax, 1953, 445, “The Lost Jimmie Whalen”)

As I roved out one evening
Down by a riverside,
It was there I spied a damsel
(Flanagan, 2004, “O’Reilly to America”)

001.04e “She appeared” “like the lily fair”

In section 2.4—“The development of sub-branch c:O'Reilly from the County Cavan”—I discuss the close relationship between “Youghall Harbour” and “O'Reilly.” One of the similarities is the third line of verse 001. There are two partial-line commonplaces--“**the Queen of May**” and “**she appeared to me like**”—and one expression—“**I thought she was**”—that is not a commonplace. “Youghall Harbour’s” “**I thought she was**” was still being sung in the twentieth century (y235, 1956; y216, 1955). It was replaced almost immediately by “**she appeared to me like**” in “O'Reilly.”

text	c(27) : O'Reilly from the County Cavan	y(10): Youghall Harbour brside
And I really thought her the Queen of May		4
I thought she was the Queen of May		2
And I thought that she was the Queen of May		2
I really thought she was the Queen of May	2	
She appeared to me like the Queen of May	17	
To me she appeared like the Queen of May	1	
She appeared to me like the Queen herself	1	
She appeared to me like some angel bright	1	
I took her for the Queen of May		1
I'd made her for the Queen of May		1
An' 'er looks enticed me was a while to stay	1	
That seemed to me like the flowers of May	1	
(omits verse 001)	3	

I have not found “I thought she was” as a commonplace in any song.

“she appeared (to me like)”

When I landed at Dover,
She appear'd a Goddess bright;
(*Nightingale*, 1738, 2-3, #2 “The Sailor’s Complaint”)

As I went a walking one morning in June
To view the green fields and the meadows in bloom.
I espied a young damsel, she appeared like a queen
With her costly fine robes and her mantle so green
(Joyce, 1909, 151, #325 “The Mantle So Green”)

The eighteenth of August, the eighth month of the year,
Down by the new garden fields where I met my dear;
She appeared like a goddess, or some young divine,
That came like a torrent to torture my mind.
(Barrett, 1890?, 82-83, “New Garden Fields”)
(Vaughan Williams, 1906, 148, #4.2 “New Garden Fields”)

And then to the church they both did went
And they small things were doned.
She appeared like a Duke’s daughter
And he like a squire’s son
(Bronson, 1962, 537, #110.4 [“Earl Richard”]) (1908)

Then she appear'd an Angel bright, for beauty and comely carriage.
(Ebsworth, 1893, 428, “The West-Country Lawyer”)

She appear'd a splendid beauty,
All the court did her adore;
(Evans, 1784a, 312-316, “Cupid’s Revenge”)

Deckte in robes of royaltie,
Shee appear'de some form divine;
(Evans, 1784b, 141, #11 “Anna Bullen, an Elegiac Ballad”)

“lily fair”

“Lily fair” was a phrase on some seventeenth-century broadsides, and remains a commonplace in later songs in England, Ireland, and the United States. It is commonly used to describe an aspect of a person.

She or he “seemed like ...,” or their “cheek “seemed like a lily fair.”

And underneath the Chrystal streams,
as she did gliding passe,
She seemed like a Lilly fair,
that's sunk into a glasse.

(Guage, 1650, 197, #13 A song ("A Nymph,
when as the Summers beams made hot the colder ayr"))

Then old and young, I pray be ware, in Marrying take good heed,
Least you be brought into a snare by cursed Judes indeed.
See how the Rose and Lilly fair upon their cheeks do grow,
(Ebsworth, 1893, 276-277, “The Downright Country-Man”

The Roses and the Lillies fair cannot compare to thee;
(Ebsworth, 1889, 248, “Crums of Comfort for the Youngest Sister”)

She's as the opening lilly fair,
Her lovely features are compleat;
(Ramsay, 1740, 160-161, “When Beauty Blazes”)

My love is like the lily fair,
Down by yon bush of roses;
(Christie, 1876, 34-35, “You and I must Sunder”)

Oh, Johanna is tall and lovely and like the lily fair
She is the prettiest girl that can be found in the County of Kildare,
(Dean, 1922, 106, “Johanna Shay”)

Many a day she passed in sorrow and despair
Her cheeks once like the roses were like the lily fair;
(Cox, 1939, 66-67, #19 “Fair Caroline”;
also see
Gardner, 1939, 64-65, #13 “Caroline of Edinburg Town”;
Thompson, 1939, 383-384, “Caroline of Edinburgh Town”;
Greig, 1963, #70, 1, Caroline of Edinburgh Town”)

For Laws K12, "lily fair" seems a United States feature for one verse. Outside the United States, the verse looks something like

What color was your William's hair?
What kind of clothes did your William wear?
For his hair was auburn, and his eyes were blue,
And he wore a suit of royal blue.

(Stewart, 1954, "What a Voice / A Sailor's Life";
also see
Creighton, 1966, 90-91, #44.2 "Sailor Bold";
(Hesburgh Libraries, Identifier BPP 1001-322, Brereton(Dublin), 1870?,
"A New Song Called the Young Lady's Lamentation for the Loss of Her True Love")

In the United States, that verse is replaced by one that begins with two lines from "Black Is the Color."

Black, black, was the color of my true love's hair
His face was like some lily fair
If ever he returns, he will bring me joy
For none can I love, but me sweet sailor boy.

(McCord, 1958, "Black, black, Was the Color of My True Loves Hair";
also see
Cassity, 1937, "Black Is the Color of My True Love's Hair")
Henry, 1938,. 188-189 #52A "Soldier Lover";
Randolph, 1980, 296,299, #68c "The Sailor's Sweetheart")
Belden, 1955, 186-188, #B "The Sailor Boy" and #C "The Sailor Boy";
Eddy, 1964, 97-98, #33A "Sweet William")

Vrs	Ln	Pseudo-text	b (22): John Riley	b178 1828	b021 1916	b033 1927	b091 1930	b190 1937	b186 1944	b025 1955
014	01d	Don't think of Riley but do disdain him	typical*17	x		x	x	x	x	x
014	02a	Go with me to some distant shore	typical*20	x		x	x	x	x	x
014	03b	Then we'll sail over to Pennsylvania	typical*19	x		x	x	x	x	x
014	04a	Adieu to Riley for evermore	typical*12	x		x	x	x	x	
014	04c	There we'll live happy forever more								x
008	01a	You're like the swan that sails the ocean		x						
008	02b	That's always in motion with her wing		x						
008	03a	Your snow white breast would be a portion		x						
008	04a	For any lord or any king		x						
015	01e	I'll not go with you to Pennsylvania	typical*14	x		x	?	x	x	
015	01g	I'll not leave off thinking of John Riley								x
015	02b	I'll not go with you to a distant shore	typical*18	x		x	x	x	x	x
015	03c	My heart's with Riley I can't forget him	typical*18	x		x	x	x	x	x
015	04b	Though I may see him never more	typical*18	x		x	x	x	x	x
017	01a	Youth and folly makes young maids marry				x				
017	01b	Youth and folly makes young men marry		x						
010	04a	When we are bound we must obey	occasional*2	x		x				
017	03b	What can't be cured must be endured	occasional*2	x		x				
017	04c	Fare thee well for I'm going away				x				
017	04g	Farewell darling I must away		x						
017	04i	Farewell friend I'm going home						x		
019	01a	When he found that her heart was loyal	typical*12		x	x	x		x	
019	01i	He walked up to her with sweet kisses								x
019	01j	I stepped up to her to embrace her		x						
019	01s	He found her love was with him and could not forget him						x		
019	02c	He gave her kisses one two and three	typical*21	x	x	x	x	x	x	x
019	03c	Saying I am the man you call Riley	typical*20	x	x	x	x	x	x	x
019	04b	Returning home to marry thee								x
019	04f	I vow I'll never leave you any more						x		
019	04j	Who's been the cause of your misery	typical*15	x	x	x	x		x	
020	01c	I've sailed the ocean gained high promotion	occasional*7	x			x	x	x	
020	01d	With heart's promotion I've sailed the ocean				x				
020	02b	I have laid up silver and gold in store	typical*13	x	x	x	x	x	x	
020	03a	No longer tarry now love we'll marry	occasional*11	x	x	x		x		
020	03b	Come to church and we'll be married				x			x	
020	03c	We'll sail the ocean high o'er promotion			x					
020	04c	Upon my vow I'll leave you no more	occasional*8	x	x	x	x		x	

Rathvon's "George Reiley"

(Entry: November 19, 1854)

The above is an old Irish ballad that I learned when I was yet an apprentice and in my sixteenth year, about twenty-six years ago. It is astonishing how difficult it is to forget the things that engrossed our minds in early youth.

(Rathvon, 1953, 6)

Rathvon learned this song (b178) around 1828.

This is, by more than 90 years, the oldest text I have for "John Riley."

The only "Young Riley" text in the United States (a187, 1840) is a broadside text, not collected.

Are the words what Rathvon heard when he was sixteen or what he remembers in 1854?

He does include two verses that show how this branch developed from "Young Riley" and reflect on the development of "O'Reilly from the County Cavan." Words and lines that seem lost in 1828 or forgotten by 1854 may not have been in the source at all.

Vrs	Ln	Pseudo-text	b (22):	b178	b021	b033	b091	b190	b186	b025
			John Riley	1828	1916	1927	1930	1937	1944	1955
014	01d	Don't think of Riley but do disdain him	typical*17	x		x	x	x	x	x
014	02a	Go with me to some distant shore	typical*20	x		x	x	x	x	x
014	03b	Then we'll sail over to Pennsylvania	typical*19	x		x	x	x	x	x
014	04a	Adieu to Riley for evermore	typical*12	x		x	x	x	x	
014	04c	There we'll live happy forever more								x
008	01a	You're like the swan that sails the ocean		x						
008	02b	That's always in motion with her wing		x						
008	03a	Your snow white breast would be a portion		x						
008	04a	For any lord or any king		x						
015	01e	I'll not go with you to Pennsylvania	typical*14	x		x	?	x	x	
015	01g	I'll not leave off thinking of John Riley								x
015	02b	I'll not go with you to a distant shore	typical*18	x		x	x	x	x	x
015	03c	My heart's with Riley I can't forget him	typical*18	x		x	x	x	x	x
015	04b	Though I may see him never more	typical*18	x		x	x	x	x	x
017	01a	Youth and folly makes young maids marry				x				
017	01b	Youth and folly makes young men marry		x						
010	04a	When we are bound we must obey	occasional*2	x		x				
017	03b	What can't be cured must be endured	occasional*2	x		x				
017	04c	Fare thee well for I'm going away				x				
017	04g	Farewell darling I must away		x						
017	04i	Farewell friend I'm going home						x		
019	01a	When he found that her heart was loyal	typical*12		x	x	x		x	
019	01i	He walked up to her with sweet kisses								x
019	01j	I stepped up to her to embrace her		x						
019	01s	He found her love was with him and could not forget him						x		
019	02c	He gave her kisses one two and three	typical*21	x	x	x	x	x	x	x
019	03c	Saying I am the man you call Riley	typical*20	x	x	x	x	x	x	x
019	04b	Returning home to marry thee								x
019	04f	I vow I'll never leave you any more						x		
019	04j	Who's been the cause of your misery	typical*15	x	x	x	x		x	
020	01c	I've sailed the ocean gained high promotion	occasional*7	x			x	x	x	
020	01d	With heart's promotion I've sailed the ocean				x				
020	02b	I have laid up silver and gold in store	typical*13	x	x	x	x	x	x	
020	03a	No longer tarry now love we'll marry	occasional*11	x	x	x		x		
020	03b	Come to church and we'll be married					x		x	
020	03c	We'll sail the ocean high o'er promotion			x					
020	04c	Upon my vow I'll leave you no more	occasional*8	x	x	x	x		x	

“Youth and Folly”

Rathvon's “youth and folly” is a survival from “Young Riley.”

Youth and folly makes young men marry
Those that are lovebound must obey
What can't be cured must be endured
Adieu kind sir for I must away.

The sentiment is exactly as in “The Soldier and the Irish Lady” (a024,1749): the jilted lady laughs at the new suitor's impulsiveness. The later “Young Reilly” texts—even from as early as the *Bloody Gardener's Garland* text (a182, 1779)—have the jilted woman mourning her past impulsiveness. However, the source is later than “The Soldier and the Irish Lady,” in that the suitor invites his lover to “sail over to Pennsylvania.”

“Youth and folly” has a life in United States minstrel shows that it owes to “O’Reilly from the County Cavan,” but it almost disappears from “John Riley.” I have only two other “John Riley” examples:

Youth and beauty makes young maids marry,
When they are married they must obey.
What can't be cured must be endured,
So place your affections some other way
(Mitchell, 1918, “George Reilly”)(b018, 1918) (North Carolina)

Youth an’ folly makes young folks marry,
An’ when they get married love must obey.
What can’t be cured must be endured,
Farewell, young friends, I’m goin’ away.
(Randolph, 1980, Vol. 1 #56A 262-263)(b033, 1927) (Missouri)

Vrs	Ln	Pseudo-text	b (22):	b178	b021	b033	b091	b190	b186	b025
			John Riley	1828	1916	1927	1930	1937	1944	1955
014	01d	Don't think of Riley but do disdain him	typical*17	x		x	x	x	x	x
014	02a	Go with me to some distant shore	typical*20	x		x	x	x	x	x
014	03b	Then we'll sail over to Pennsylvania	typical*19	x		x	x	x	x	x
014	04a	Adieu to Riley for evermore	typical*12	x		x	x	x	x	
014	04c	There we'll live happy forever more								x
008	01a	You're like the swan that sails the ocean		x						
008	02b	That's always in motion with her wing		x						
008	03a	Your snow white breast would be a portion		x						
008	04a	For any lord or any king		x						
015	01e	I'll not go with you to Pennsylvania	typical*14	x		x	?	x	x	
015	01g	I'll not leave off thinking of John Riley								x
015	02b	I'll not go with you to a distant shore	typical*18	x		x	x	x	x	x
015	03c	My heart's with Riley I can't forget him	typical*18	x		x	x	x	x	x
015	04b	Though I may see him never more	typical*18	x		x	x	x	x	x
017	01a	Youth and folly makes young maids marry				x				
017	01b	Youth and folly makes young men marry		x						
010	04a	When we are bound we must obey	occasional*2	x		x				
017	03b	What can't be cured must be endured	occasional*2	x		x				
017	04c	Fare thee well for I'm going away				x				
017	04g	Farewell darling I must away		x						
017	04i	Farewell friend I'm going home						x		
019	01a	When he found that her heart was loyal	typical*12		x	x	x		x	
019	01i	He walked up to her with sweet kisses								x
019	01j	I stepped up to her to embrace her		x						
019	01s	He found her love was with him and could not forget him						x		
019	02c	He gave her kisses one two and three	typical*21	x	x	x	x	x	x	x
019	03c	Saying I am the man you call Riley	typical*20	x	x	x	x	x	x	x
019	04b	Returning home to marry thee								x
019	04f	I vow I'll never leave you any more						x		
019	04j	Who's been the cause of your misery	typical*15	x	x	x	x		x	
020	01c	I've sailed the ocean gained high promotion	occasional*7	x			x	x	x	
020	01d	With heart's promotion I've sailed the ocean				x				
020	02b	I have laid up silver and gold in store	typical*13	x	x	x	x	x	x	
020	03a	No longer tarry now love we'll marry	occasional*11	x	x	x		x		
020	03b	Come to church and we'll be married					x		x	
020	03c	We'll sail the ocean high o'er promotion			x					
020	04c	Upon my vow I'll leave you no more	occasional*8	x	x	x	x		x	

SWAN**Beauty and grace****Gaelic Vernacular Poetry**

Undoubtedly, the high bardic tradition was the dominant poetic form among Gaelic elites until the mid-seventeenth century. Still, vernacular poetry had an equally long tradition, having developed simultaneously with bardic metrical poetry....

The topics of poetry in which the 'non-official' poets participated most extensively were precisely those most closely associated with personal emotion, that is, love poetry and religious poetry, genres which were poorly served by the rigid conventions of the high bardic metrical forms. ... Besides the Homeric descriptive motifs, in which the ladies have 'deep-trenched hair' and warriors have 'bright cheeks' and 'steady gazes.' Allegorical imagery was also used. For example, the hawk denoted bravery, the swan meant beauty and grace, ...

(Meigs, 1997, 80)

The swan, denoting beauty and grace in Irish love poetry, did not end with the reformation. The swan is often said to be “sailing.” That is, not flying, but somehow sailing across the water despite her size and bulk.

Before the sun rose at yester-dawn,
I met a fair maid adown the lawn:
The berry and snow to her cheek gave its glow,
And her bosom was fair as the sailing swan
 (“Pulse of My Heart,” Walsh, 1847, 148-149)

Whomever Fate may favour
To have his right hand ‘neath thy head,
For all his life, he never
Will think of death or danger dread.
O head of the beauteous curling hair!
O breast like the swimming swan so fair!
Love and hope of Lover,
All the island over,
Fairest maid is Mabel, here and everywhere!
 Toralach O’Carolan (1670-1738)
 (“Mabel Ni Kelly,” Sigerson, 1897, 242)

Her two bright breasts
Like the swan that is upon the waves.
 (“Breedyeen Vesey,” Costello, 1919, 59)

The tradition in Irish songs sung in English, even where the original Irish did not refer to the swan.

She stepped away from me and she went thro’ the fair,
And fondly I watched her move here and move there,
And then she went homeward with one star awake,
As the swan in the evening moves over the lake,
 Padraic Colum “adapted from an old ballad”
 (“She moved thro’ the fair,” Hughes, 1909, 46-48)

“O’Reilly from the County Cavan” has, typically

You are like the swan that sails on the ocean
And making motions with both its wings,
Your snowy breast would be a portion,
For any Lord or an Irish King,
For you are youthful, fair and handsome
You are fitting to be a queen,
I wish I was in battle wounded,
Before your beautiful face I’d seen

“O Reilly from the Co. Leitrim, or The Phoenix of Erin’s Green Isle” (O Lochlainn,
1960, #94 186-187) (c010,c1900)

The mute swan is the largest swimming bird in Ireland and Great Britain. It moves on the water with surprising grace. The swan on the water is “in motion with her wing.” If you haven’t seen a mute swan swimming on a breezy day, that line makes little sense. The mute swan picture at (*Mute swan*, 2024) shows the swan on the water with both wings raised. On a breezy day, the raised wings catch the air, and the swan “sails on the ocean” (c010,c1900). (Also, see “Windsurfing in Mute Swans” (Terenius, 2016, 628-631).)

Vrs	Ln	Pseudo-text	b (22):	b178	b021	b033	b091	b190	b186	b025
			John Riley	1828	1916	1927	1930	1937	1944	1955
014	01d	Don't think of Riley but do disdain him	typical*17	x		x	x	x	x	x
014	02a	Go with me to some distant shore	typical*20	x		x	x	x	x	x
014	03b	Then we'll sail over to Pennsylvania	typical*19	x		x	x	x	x	x
014	04a	Adieu to Riley for evermore	typical*12	x		x	x	x	x	
014	04c	There we'll live happy forever more								x
008	01a	You're like the swan that sails the ocean		x						
008	02b	That's always in motion with her wing		x						
008	03a	Your snow white breast would be a portion		x						
008	04a	For any lord or any king		x						
015	01e	I'll not go with you to Pennsylvania	typical*14	x		x	?	x	x	
015	01g	I'll not leave off thinking of John Riley								x
015	02b	I'll not go with you to a distant shore	typical*18	x		x	x	x	x	x
015	03c	My heart's with Riley I can't forget him	typical*18	x		x	x	x	x	x
015	04b	Though I may see him never more	typical*18	x		x	x	x	x	x
017	01a	Youth and folly makes young maids marry				x				
017	01b	Youth and folly makes young men marry		x						
010	04a	When we are bound we must obey	occasional*2	x		x				
017	03b	What can't be cured must be endured	occasional*2	x		x				
017	04c	Fare thee well for I'm going away				x				
017	04g	Farewell darling I must away		x						
017	04i	Farewell friend I'm going home						x		
019	01a	When he found that her heart was loyal	typical*12		x	x	x		x	
019	01i	He walked up to her with sweet kisses								x
019	01j	I stepped up to her to embrace her		x						
019	01s	He found her love was with him and could not forget him						x		
019	02c	He gave her kisses one two and three	typical*21	x	x	x	x	x	x	x
019	03c	Saying I am the man you call Riley	typical*20	x	x	x	x	x	x	x
019	04b	Returning home to marry thee								x
019	04f	I vow I'll never leave you any more						x		
019	04j	Who's been the cause of your misery	typical*15	x	x	x	x		x	
020	01c	I've sailed the ocean gained high promotion	occasional*7	x			x	x	x	
020	01d	With heart's promotion I've sailed the ocean				x				
020	02b	I have laid up silver and gold in store	typical*13	x	x	x	x	x	x	
020	03a	No longer tarry now love we'll marry	occasional*11	x	x	x		x		
020	03b	Come to church and we'll be married				x			x	
020	03c	We'll sail the ocean high o'er promotion			x					
020	04c	Upon my vow I'll leave you no more	occasional*8	x	x	x	x		x	

... tendency to render familiar, understandable, ...

The narrative alterations which have produced the various forms of the ballad are the compensations made by tradition to offset the loss of significant elements in the story, for traditional singing has a constant tendency to render familiar, understandable, and consistent the material it perpetuates.

(Nygard, , 1952, 11-12)

Rathvon's verse 008 is

She was like the swan that swims the ocean
That's always in motion with her wing.
Her fair white breast would be a portion
For any Lord or Irish King.

I believe Rathvon's swan on the water line--"That's always in motion with her wing"—is broken. The "O'Reilly from the County Cavan" line--"making motions with both its wings"—paints the picture for someone who has seen mute swans. Rathvon himself, born in 1812 in Pennsylvania ("Simon S. Rathvon," 2024), would not have seen a mute swan when he learned the song. Mute swans were not brought to the United States until late in the 1800s (*Mute swan. Invasive Species Factsheet, 2024*).

The singer who taught Rathvon the song had probably also not seen a mute swan. On the coast of Labrador, Ned Odell's "Young Riley" (c009, 1960) keeps the swan but changes the motion.

"You're like the swan that swims on de ocean,
Changing your motion on every spring,

Emma Morrissey's "Phoenix Island" (c221, 1961), from Ontario, solves the problem by changing gracefulness from windsurfing on the ocean to flight.

You are like a bird flying o'er the ocean
And making motions with both your wings.

Besides the mute swan line, Rathvon's text had lost the last four lines of the eight-line verse.

Speculation: Rathvon is correct in thinking Ireland the origin of his text, but his source had spent no time as an adult in Ireland. The original text may have been an Irish broadside based on "Young Riley," with at least the eight lines of "like the swan" added, but lines had been lost and words forgotten by the time Rathvon heard it.

A lost line.

Vrs	Ln	Pseudo-text	b (22):	b178	b021	b033	b091	b190	b186	b025
			John Riley	1828	1916	1927	1930	1937	1944	1955
001	01c	As I walked out one morning early	typical*12	x		x	x		x	
001	01p	As I walked out one summer's morning	occasional*4							x
001	01q	As I walked out one summer's evening	occasional*4							
001	01r	As I walked out one May morning			x					
001	01s	As I walked out one fine summer's evening						x		
001	02b	To take the cool and pleasant air	typical*17	x	x	x		x		x
001	02j	To view the fields and take the air	occasional*3				x		x	
001	03a	I chanced to spy a most charming damsel	occasional*8			x	x	x	x	
001	03c	I spied a young fair maid	typical*14	x	x					x
001	04e	She appeared to me like a lily fair	typical*21	x	x	x	x	x	x	x
002	01g	I stepped up to her and kindly asked her	typical*17			x	x	x	x	
002	01h	I walked up to her saying	occasional*2							x
002	01i	So quickly I stepped up and asked her	occasional*2	x						
002	01n	Said I kind miss don't you want to marry			x					
002	02d	If she would be a poor sailor's wife	typical*16			x	x	x	x	
002	02h	Choose to be a sailor's wife	occasional*3	x						x
002	02k	Won't you be a merchant's wife			x					
002	03a	She said kind sir I would rather tarry	occasional*11	x	x		x		x	
002	03b	Oh no oh no she quickly answered	occasional*3							x
002	03e	She said kind sir I will never marry	occasional*6			x		x		
002	04a	I choose to live a sweet single life	typical*21	x	x	x	x	x	x	x
003	01a	I said fair maid what makes you differ	occasional*9	x	x	x	x	x	x	x
002	01i	So quickly I stepped up and asked her	occasional*2	repeat						
003	01e	I asked this fair one what is the reason	occasional*2							
003	02a	From all the rest of woman kind	occasional*6			x	x	x		x
003	02b	What makes you differ from all womankind	occasional*8	x	x				x	
003	02c	You differ from all female kind	occasional*2							
003	03a	You are youthful, fair and handsome	typical*17	x	x	x	x	x	x	x
003	04a	All for to marry you should incline	typical*17	x	x	x	x	x	x	x
004	01a	Kind sir if I must tell you	typical*15	x	x	x	x	x	x	x
004	02b	I was to be married seven years ago	typical*18	x	x	x	x	x	x	x
004	03b	To one young Riley who lived in this country	typical*10	x		x	x	x		
004	03e	To a man they call John Riley	occasional*4		x				x	x
004	03i	I was courted by a young man named Riley	occasional*2							
004	04c	He was the cause of my overthrow	typical*16	x	x	x	x		x	x
004	04h	He has proved my overthrow						x		
013	01b	He courted me both late and early	occasional*4							
013	02a	He courted me by night and day	occasional*4							
013	03a	Until he gained his free will of me	occasional*5							
013	04a	He left this country and went away	occasional*2							

There is another Rathvon line lost that I passed over when I reviewed the first half of Rathvon's text. Rathvon repeats the line that starts its verse 002--"I stepped up to her and kindly asked her"—as the first line of verse 003. As Rathvon is writing his text, rather than singing it spontaneously, he has not momentarily forgotten that the verse usually began with some other line. The repetition is what Rathvon considers the song's words.

The more usual couplet in "Young Riley" is

I said Fair maid what makes you differ
From all the rest of woman kind..

Vrs	Ln	Pseudo-text	b (22): John Riley	b178 1828	b021 1916	b033 1927	b091 1930	b190 1937	b186 1944	b025 1955
014	01d	Don't think of Riley but do disdain him	typical*17	x		x	x	x	x	x
014	02a	Go with me to some distant shore	typical*20	x		x	x	x	x	x
014	03b	Then we'll sail over to Pennsylvania	typical*19	x		x	x	x	x	x
014	04a	Adieu to Riley for evermore	typical*12	x		x	x	x	x	
014	04c	There we'll live happy forever more								x
008	01a	You're like the swan that sails the ocean		x						
008	02b	That's always in motion with her wing		x						
008	03a	Your snow white breast would be a portion		x						
008	04a	For any lord or any king		x						
015	01e	I'll not go with you to Pennsylvania	typical*14	x		x	?	x	x	
015	01g	I'll not leave off thinking of John Riley								x
015	02b	I'll not go with you to a distant shore	typical*18	x		x	x	x	x	x
015	03c	My heart's with Riley I can't forget him	typical*18	x		x	x	x	x	x
015	04b	Though I may see him never more	typical*18	x		x	x	x	x	x
017	01a	Youth and folly makes young maids marry				x				
017	01b	Youth and folly makes young men marry		x						
010	04a	When we are bound we must obey	occasional*2	x		x				
017	03b	What can't be cured must be endured	occasional*2	x		x				
017	04c	Fare thee well for I'm going away				x				
017	04g	Farewell darling I must away		x						
017	04i	Farewell friend I'm going home						x		
019	01a	When he found that her heart was loyal	typical*12		x	x	x		x	
019	01i	He walked up to her with sweet kisses								x
019	01j	I stepped up to her to embrace her		x						
019	01s	He found her love was with him and could not forget him						x		
019	02c	He gave her kisses one two and three	typical*21	x	x	x	x	x	x	x
019	03c	Saying I am the man you call Riley	typical*20	x	x	x	x	x	x	x
019	04b	Returning home to marry thee								x
019	04f	I vow I'll never leave you any more						x		
019	04j	Who's been the cause of your misery	typical*15	x	x	x	x		x	
020	01c	I've sailed the ocean gained high promotion	occasional*7	x			x	x	x	
020	01d	With heart's promotion I've sailed the ocean				x				
020	02b	I have laid up silver and gold in store	typical*13	x	x	x	x	x	x	
020	03a	No longer tarry now love we'll marry	occasional*11	x	x	x		x		
020	03b	Come to church and we'll be married					x		x	
020	03c	We'll sail the ocean high o'er promotion			x					
020	04c	Upon my vow I'll leave you no more	occasional*8	x	x	x	x		x	

RILEY RETURNS

The dramatic change introduced by “John Riley” is the redemption of the jilter Riley and his return to marry the girl he left behind. Moreover, in the early texts, he has accumulated enough money for them to be married and for him to leave sailing behind.

The key to the chimera is the first two lines of verse 019:

When he found that her heart was loyal
 (from Laws N42: i Pretty Fair Maid – US and Carib (1/23),
 j :Pretty Fair Maid – Not US (7/22))
 He gave her kisses one two and three
 (from Laws N42 : i:Pretty Fair Maid – US and Carib (17/23),
 j :Pretty Fair Maid – Not US (7/22))

Lines from the earliest Laws N42 text I have—which is not in the text set—

But when he found that his Sally was faithful
 ...
 And gave her kisses, one, two, by three;
 (Robertson, 1802, 4)

I have not found the remaining lines among any of the other groups in the text set.

Verse 020 is in 14/22 “John Riley” texts; eight texts lack the verse entirely.

Is LaRena Clark's "George Riley" based on a "John Riley" broadside built since Rathvon?

The texts of b:John Riley collected in the twentieth century are in close agreement across many states. A broadside edition later than the source of Rathvon's would go a long way toward explaining the similarities. I have no such broadside, but Edith Fowke says that LaRena Clark's Canadian "George Riley" (b191, 1965) is from a broadside (Fowke and Rahn, 1994, 73).

That seems reasonable for the first two verses.

Lorena Clark's song does match the seven "typical" b:John Riley lines of verses 001 and 002.

Vrs	Ln	Pseudo-text	a (16): Young Riley	b (22): John Riley	c (25): O'Reilly from the County Cavan	b191 1965
001	01a	As I was walking through the county of Cavan	typical*12		occasional*2	
001	01c	As I walked out one morning early		typical*12		
001	01d	When first I came to the County Cavan			occasional*12	
001	01j	As I roved out on a summer's morning			occasional*2	
001	01k	As I walked forth one summer's morning	occasional*3			
001	01p	As I walked out one summer's morning		occasional*4	occasional*3	
001	01q	As I walked out one summer's evening		occasional*4		x
001	02a	To see the beauties that men delight	typical*16			
001	02b	To take the cool and pleasant air		typical*17		x
001	02c	To view flowers there I chanced to stray			typical*17	
001	02j	To view the fields and take the air		occasional*3		
001	03a	I chanced to spy a most charming damsel	typical*15	occasional*8	occasional*4	
001	03c	I spied a young fair maid		typical*14	typical*17	x
001	04b	She appeared to me like an angel bright	typical*15			x
001	04d	She appeared to me like the queen of May			typical*19	
001	04e	She appeared to me like a lily fair		typical*21		
002	01a	I gently asked her if she would fancy	occasional*8			
002	01g	I stepped up to her and kindly asked her	occasional*4	typical*17		x
002	01h	I walked up to her saying		occasional*2		
002	01i	So quickly I stepped up and asked her		occasional*2		
002	01k	I asked her kindly would she marry			typical*14	
002	01l	It was then I asked if she would marry			occasional*2	
002	01m	Said I my fair one would you marry	occasional*2			
002	02a	All for to be a young sailor's wife	occasional*8			
002	02d	If she would be a poor sailor's wife	occasional*2	typical*16		x
002	02f	If she'd become a poor sailor's wife			occasional*3	
002	02g	Like to be a light horseman's wife	occasional*3			
002	02h	Choose to be a sailor's wife		occasional*3	typical*13	
002	02i	If she would be a soldier's wife			occasional*3	
002	03a	She said kind sir I would rather tarry	occasional*12	occasional*11	typical*17	
002	03b	Oh no oh no she quickly answered		occasional*3		x
002	03e	She said kind sir I will never marry	occasional*2	occasional*6		
002	04a	I choose to live a sweet single life	typical*15	typical*21	typical*18	x

Vrs	Ln	Pseudo-text	a (16): Young Riley	b (22): John Riley	c (25): O'Reilly from the County Cavan	b191 1965
003	01a	I said fair maid what makes you differ	typical*11	occasional*9		
003	01d	Fairest creature pride of nature			typical*17	
003	01e	I asked this fair one what is the reason		occasional*2		
003	01k	What makes you different from all other fair maids				x
003	02a	From all the rest of woman kind	typical*11	occasional*6		
003	02b	What makes you differ from all womankind		occasional*8	typical*17	
003	02c	You differ from all female kind		occasional*2		
003	02e	Why are you so very unkind				x
003	03a	You are youthful, fair and handsome	typical*12	typical*17	typical*19	x
003	04a	All for to marry you should incline	typical*12	typical*17	typical*19	x
004	01a	Kind sir if I must tell you	typical*14	typical*15	typical*15	
004	01c	She said it's to marry I ne'er shall tell you			occasional*2	
004	01g	If I am bound to tell you the reason				x
004	02a	I have been married five years ago	occasional*6		occasional*2	
004	02b	I was to be married seven years ago	typical*9	typical*18	occasional*3	x
004	02c	I have been promised these seven years or more			typical*15	
004	03a	Unto one Riley lived in this country	occasional*6		occasional*2	x
004	03b	To one young Riley who lived in this country	typical*9	typical*10		
004	03c	To one Riley from the County of Cavan			typical*17	
004	03e	To a man they call John Riley		occasional*4		
004	03i	I was courted by a young man named Riley		occasional*2		
004	04c	He was the cause of my overthrow	occasional*3	typical*16		x
004	04d	He often grieved my heart full sore			typical*18	
004	04h	He has proved my overthrow	occasional*8			
004	04i	He was the cause of my grief and woe	occasional*2			

The third and fourth verses are close to "typical" but are suspect as a supposedly close copy of a broadside.

			a (16):	b (22):	c (25):	b191
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan	1965
003	01a	I said fair maid what makes you differ	typical*11	occasional*9		
003	01d	Fairest creature pride of nature			typical*17	
003	01e	I asked this fair one what is the reason		occasional*2		
003	01k	What makes you different from all other fair maids				x
003	02a	From all the rest of woman kind	typical*11	occasional*6		
003	02b	What makes you differ from all womankind		occasional*8	typical*17	
003	02c	You differ from all female kind		occasional*2		
003	02e	Why are you so very unkind				x
003	03a	You are youthful, fair and handsome	typical*12	typical*17	typical*19	x
003	04a	All for to marry you should incline	typical*12	typical*17	typical*19	x
004	01a	Kind sir if I must tell you	typical*14	typical*15	typical*15	
004	01c	She said it's to marry I ne'er shall tell you			occasional*2	
004	01g	If I am bound to tell you the reason				x
004	02a	I have been married five years ago	occasional*6		occasional*2	
004	02b	I was to be married seven years ago	typical*9	typical*18	occasional*3	x
004	02c	I have been promised these seven years or more			typical*15	
004	03a	Unto one Riley lived in this country	occasional*6		occasional*2	x
004	03b	To one young Riley who lived in this country	typical*9	typical*10		
004	03c	To one Riley from the County of Cavan			typical*17	
004	03e	To a man they call John Riley		occasional*4		
004	03i	I was courted by a young man named Riley		occasional*2		
004	04c	He was the cause of my overthrow	occasional*3	typical*16		x
004	04d	He often grieved my heart full sore			typical*18	
004	04h	He has proved my overthrow	occasional*8			
004	04i	He was the cause of my grief and woe	occasional*2			

Two lines of verse 003 are unique, in this study, to Loren Clark's version.

003 01k What makes you different from all other fair maids
combines the usual first and second line and

003 02e Why are you so very unkind
It is unlike any other verse 003 text.

004 01g If I am bound to tell you the reason
is close to the typical "Kind sir if I must tell you"
and

004 03a Unto one Riley lived in this country
is close to the typical "To one young Riley lived in this country."

			a (16):	b (22):	c (25):	b191
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan	1965
013	01a	Riley is a man both neat and handsome	typical*11			
013	01b	He courted me both late and early		occasional*4		x
013	02a	He courted me by night and day	typical*11	occasional*4		x
013	03a	Until he gained his free will of me	typical*11	occasional*5		x
013	04a	He left this country and went away	typical*11	occasional*2		
013	04d	Then changed his mind and went away				x

Verse 013 is closer to "typical" a:Young Riley than to b:John Riley.

If it is from a broadside, that broadside matches "occasional" John Riley lines rather than "typical" lines.

			a (16):	b (22):	c (25):	b191
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan	1965
014	01a	I said, my dear come let us travel	typical*10			
014	01b	I said, If this be true you've told me plainly	occasional*2			
014	01d	There I'd please you and there I'd tease you		typical*17		x
014	01f	There I'd please you and there I'd tease you			occasional*11	
014	02a	Go with me to some distant shore	typical*14	typical*20	1	x
014	02b	You might have been married five years	occasional*2			
014	02c	If along with me you'd consent to go			occasional*9	
014	03b	Then we'll sail over to Pennsylvania	typical*15	typical*19	occasional*10	x
014	04a	Adieu to Riley for evermore	typical*16	typical*12	occasional*10	
014	04c	There we'll live happy forever more		occasional*2		x
014	04e	Leave John Riley forever more		occasional*2		
015	01b	If I should sail to Pennsylvania	typical*9			
015	01e	I'll not go with you to Pennsylvania		typical*14		x
015	01g	I'll not leave off thinking of John Riley		occasional*2		
015	01h	As we were sailing all on the ocean	occasional*2			
015	02a	Or if I should go to some distant shore	occasional*6			
015	02b	I'll not go with you to a distant shore		typical*18		x
015	02c	The winds to blow and the seas to roar	occasional*3			
015	02d	Or any far and distant shore	occasional*5			
015	03a	My poor heart would still be aching	typical*11			
015	03b	I surely thought my heart was broken	occasional*3			
015	03c	My heart's with Riley I can't forget him		typical*18		x
015	04a	For young Riley whom I adore	typical*11			
015	04b	Though I may see him never more		typical*13		x
015	04c	When I thought of Riley I left on shore	occasional*3			
015	04e	Although his face I may see no more		occasional*4		

Verses 014 and 015 are “typical” b:John Riley.

Exactly what I expect for a “John Riley” broadside.

			a (16):	b (22):	c (25):	b191
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan	1965
018	01c	It's seven years since I loved a sailor				x
018	02f	Seven long years since I did him see				x
018	03a	And seven more I will wait upon him		occasional*2		x
018	04a	If he's alive he will return to me				x

Verse 018 is not b:John Riley at all.

It makes this text a one-of-a-kind chimera. Section 7 presents a whole menagerie of this type of text. In this case, the external graft is from the non-US version of Laws N42. If the source is a broadside, it is likely to be Canadian.

			b (22):	b191	i(23):	j (22)
Vrs	Ln	Pseudo-text	John Riley	1965	Laws N42: Pretty Fair Maid - US and Carib	Laws N42: Pretty Fair Maid - Not US
018	01b	It's seven years since I had a true love				occasional*6
018	01c	It's seven years since I loved a sailor		x		occasional*5
018	01d	I have a true love on the ocean			occasional*10	
018	01e	I have a true love of my own			occasional*6	occasional*4
018	01f	I have a true love among the cowboys			occasional*2	
018	01g	I have a lover				occasional*2
018	01h	I have a fair-way single soldier				occasional*2
018	02b	For seven years he's been at sea				occasional*5
018	02c	For seven years he's been at sea			occasional*11	occasional*2
018	02e	It's seven long years he's gone from me			occasional*7	occasional*5
018	02f	Seven long years since I did him see		x		occasional*10
018	03a	And seven more I will wait upon him	occasional*2	x	occasional*4	typical*17
018	03b	If he's gone seven years longer			typical*15	
018	03c	If I'd stayed there seven years longer			occasional*3	
018	04a	If he's alive he will return to me		x	occasional*3	typical*14
018	04b	No man on earth shall marry me			typical*16	occasional*4
018	04c	No girl on earth would have married me			occasional*3	
018	04f	Till he returns to marry me				occasional*4

			a (16):	b (22):	c (25):	b191
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan	1965
019	01a	When he found that her heart was loyal		typical*12		x
019	01b	He saw that she loved him truly		occasional*2		
019	01i	He walked up to her with sweet kisses		occasional*2		
019	01j	I stepped up to her to embrace her		occasional*2		
019	02c	He gave her kisses one two and three		typical*21		x
019	03c	I am the man you call John Riley		typical*20		x
019	04b	Returning home to marry thee		occasional*4		
019	04f	I vow I'll never leave you any more		occasional*2		
019	04j	Who's been the cause of your misery		typical*15		x
020	01a	I have travelled late I have travelled early		occasional*2		
020	01c	I have laid up silver and gold in store		occasional*7		
020	01e	If he's gone seven years longer				x
020	02b	I have laid up silver and gold in store		typical*13		x
020	03a	No longer tarry now love we'll marry		occasional*11		x
020	03b	Come to church and we'll be married		occasional*2		
020	04a	Sail around some distant shore		occasional*2		
020	04c	Upon my vow I'll leave you no more		occasional*8		
020	04d	If he's gone seven years longer				x

Lorena Clark's song ends with *RILEY RETURNS*, which includes two lines imported from Laws N42.

			b (22):	b191	i(23):	j (22)
Vrs	Ln	Pseudo-text	John Riley	1965	Laws N42: Pretty Fair Maid - US and Carib	Laws N42: Pretty Fair Maid - Not US
019	01a	When he found that her heart was loyal	typical*12	x		occasional*7
019	01b	He saw that she loved him truly	occasional*2			
019	01d	He picked her up and did embrace her			occasional*3	
019	01e	He picked her up all in his arms			occasional*11	occasional*5
019	01i	He walked up to her with sweet kisses	occasional*2			
019	01j	I stepped up to her to embrace her	occasional*2			
019	01l	He lifted her up into his arms				occasional*9
019	02a	He said It's a pity love should be crossed				occasional*3
019	02c	He gave her kisses one two and three	typical*21	x	typical*17	occasional*7
019	02e	He gave her kisses most tenderly				occasional*4
019	02f	It's a pity her love should be cross'd				occasional*4
019	02g	My love you are none the worse				occasional*3
019	03c	I am the man you call John Riley	typical*20	x		
019	03d	I could have married the king's only daughter				
019	03e	Saying Here's you true and single sailor			occasional*9	typical*15
019	03l	Saying can't you marry a poor single sailor			occasional*2	
019	03n	Seven more you will wait no longer				occasional*2
019	04a	've just returned from o'er the sea				occasional*2
019	04b	Returning home to marry thee	occasional*4		occasional*9	typical*12
019	04c	Saying Mary o Mary don't you know me			occasional*2	
019	04f	I vow I'll never leave you any more	occasional*2			
019	04g	The raging ocean I'll cross no more				occasional*2
019	04h	You're the only young girl that my heart loves best				
019	04i	The raging sea has often crossed				occasional*6
019	04j	Who's been the cause of your misery	typical*15	x		
019	04k	Who has just come back to marry thee			occasional*3	occasional*3
019	04l	I'm your Willie just returned from sea			occasional*2	
019	04m	Who has seven long yers been gone from thee			occasional*2	
020	01a	I have travelled late I have travelled early	occasional*2			
020	01c	I have laid up silver and gold in store	occasional*7			
020	01e	If he's gone seven years longer		x		
020	02b	I have laid up silver and gold in store	typical*13	x		
020	03a	No longer tarry now love we'll marry	occasional*11	x		
020	03b	Come to church and we'll be married	occasional*2			
020	04a	Sail around some distant shore	occasional*2			
020	04c	Upon my vow I'll leave you no more	occasional*8			
020	04d	If he's gone seven years longer		x		

I am not surprised that a text like this — incorporating lines from the version of Laws N42 found in Canada — is reported from Canada. I doubt that its source is a broadside.

2.4 The development of branch c: O'Reilly from the County Cavan.

Verse 001: “Queen of May”, “O'Reilly from the County Cavan”, and “Youghall Harbour”

If you want to identify a text's branch, you need not go past the first verse.

Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan
001	01a	As I was walking through the county of Cavan	typical*12		occasional*2
001	01c	As I walked out one morning early		typical*12	
001	01d	When first I came to the County Cavan			occasional*12
001	01j	As I roved out on a summer's morning			occasional*2
001	01k	As I walked forth one summer's morning	occasional*3		
001	01p	As I walked out one summer's morning		occasional*4	occasional*3
001	01q	As I walked out one summer's evening		occasional*4	
001	02a	To see the beauties that men delight	typical*16		
001	02b	To take the cool and pleasant air		typical*17	
001	02c	To view flowers there I chanced to stray			typical*17
001	02j	To view the fields and take the air		occasional*3	
001	03a	I chanced to spy a most charming damsel	typical*15	occasional*8	occasional*4
001	03c	I spied a young fair maid		typical*14	typical*17
001	04b	She appeared to me like an angel bright	typical*15		
001	04d	She appeared to me like the queen of May			typical*19

Each line can identify the typical verse of each branch.

The fourth line is most distinctive.

For “O'Reilly from the County Cavan” that line—“She appeared to me like the queen of May”—is from an early “Youghal Harbour” broadside,

In Youghall harbour, on a summer's morning
 I met my darling all on the way.
 She sung so charming, she did delight me,
 I really thought her the queen of May.

(Angus, 1774-1825, “Youghal Harbour”) (y202, 1820-1824)

The macaronic version of “Youghal Harbour” in Attachment 2 is close to that.

As I roved out on a Summer's morning,
 I met my darling upon the way ;
 Her Voice was clear and she sung most charming—
 I really thought her the Queen of May ;

Youghall Harbour macaronic broadside (English only)(y232, 1814-1845)

The opening verse of the early Brereton broadside of “Reily from the County Cavan” is close to those first four lines of the “Youghall Harbour” macaronic broadside.

As I walk'd out of a summers morning
I met my darling darling along the way
Her voice was clear & she sung most charming
I really thought she was the queen of may
(Hesburgh Libraries, Identifier BPP 1001-253, Brereton (Dublin), 1870,
“Reily from the Co. Kerry”) (c023, 1870)

There is a deep connection between “O’Reilly from the County Cavan” and “Youghall Harbour.”

Joyce, writing about his version of “O’Reilly from the County Cavan”:

I have known both words and air of this song from my earliest days. The words were often printed on ballad-sheets, of which I have some copies: but they have never been published till now. The air is a setting of “Youghal Harbour” ...
... This air is well known all over the South of Ireland.
(Joyce, 1909, 233,340) (c189,1840?)

“Earliest days” for Joyce (1827-1914) might be 1840.

Joyce’s first verse, which predates Brereton, loses the second and third lines of “Youghal Harbour.”

When first I came to the county Lim’rick there
I was stationed at sweet Rathkeale,
There I fell courting a handsome fair maid,
She appeared to me like the queen of May.
(Joyce, 1909, 233,340) (c189,1840?)

Ciaran Boyle’s current “O’ Reilly, from the County Leitrim (c233, 2025) has this first verse:

When first I came unto this country,
It was to view the sweet flowers gay
I then fell courting a pretty female,
To me she appeared like the Queen of May

Robert Cinnamond's tune for the broadside song and Triona ni Dhomhnaill's tune for "As I Roved Out from the County Cavan" (Cinnamond, 1955 (y216, 1955); ni Dhomhnaill, 1984 (c014, 1984)) are close to the traditional tune of "Youghal Harbour."

Robert Cinnamond's first "Youghal Harbour" verse retains the old second and third lines.

Yougall Harbour on a summer's morning,
I met my darling upon the way.
She looked so charming; she did delight me.
I'd made her for the Queen of May.
(Cinnamond, 1955 (y216, 1955))

Pádraig Ó Tuama's 1956 macaronic "Eochail" also retains the old second and third lines.

One summer's morning as I went out walking
I met my darling upon the way.
Her voice was clear and she spoke most charming
And I really thought her the queen of May.
(O Muirithe, 1980 (y235, 1956))

Why was "I met my darling upon the way" kept by "Youghal Harbour" but lost by "O'Reilly ..."?
The singer of "Youghal Harbour" knows he is out to seduce "his darling," and throws us a wink when he sings the line. The singer of "O'Reilly does not yet know that "What can't be cured must be endured So farewell darling"

“Queen of May”!? “Gown of Green”?!

“Queen of May” and “maying” have been sexual commonplaces and coded conventions for hundreds of years in English poetry and song, as well as in Irish poetry and song when translated into English. The “gown of green” is only one of the early associated code expressions.

Ver presents a troop of Morris dancers with the hobby-horse, three clowns, and three maids—for Summer’s entertainment. The maids sing

Trip and go, heave and ho,
Up and down, to and fro;
From the town to the grove
Two and two let us rove
A-maying, a-playing;
Love hath no gainsaying;
So merrily trip and go.

The presentation is a disaster. Ver explains that this is the best he could provide for what he had to spend:

In these sports you have seen, which are proper to the spring, and others of like sort—as giving wenches green gowns...--have I bestowed all my flowery treasure and flower of my youth.
(Nashe, 1600, 96)

Robert Herrick’s *Hesperides* was published in 1648, late in the British Civil War, and a year before the execution of Charles I. In *Hesperides*, Herrick supported King Charles--“the best of Kings”--and the exiled Queen Henrietta Maria (Herrick, 1648, 24-27). Four years after the suppression of May-poles (*Ordinance*, 1644), and three years after the suppression of May Day celebrations (*Westminster Assembly*, (1645) 1744, 41), *Hesperides* celebrated “Corinna’s Going a Maying.”

There’s not a budding Boy, or Girle, this day,
But is got up and gone to bring in May.

...

And some have wept, and woo’d, and plighted Troth,
And chose their Priest, ere we can cast off sloth:
Many a green-gown has been given;
..., yet w’are not a Maying.

(Herrick, 1648, 74-76)

After the Restoration, with May Day and may-poles no longer suppressed, but no longer supported by the Established Church, May Day songs and songs that refer to the May Queen still code for the singer’s sexual intent.

About the May-pole we dance all in a round,
And with Garlands of Pinks and Roses are crown'd:
Our little kind tribute we cheerfully pay
To the gay Lord and the bright Lady o' th' May.
And to each pretty Lass
We will give a green Gown.
(Ebsworth, 1875, 28-29, "A Song called, And to each pretty Lass we will give a
green Gown" (1671-1672))

"Queen of May ... discoursing on a pleasant green"

Eventually, talk of the gown of green was no longer in such fashion.
That directness was replaced by stories of the subtle seduction.
The coding changed, but "maying" and mention of the "Queen of May" remained a sign of the singer's intent.
Sitting together on a "pleasant green" replaced "the gown of green" as a notice of seduction.
Sometimes seduction was followed by the fair maid's surprise that "my virgin bloom you got so soon."
Occasionally, the result was a happy one—

'Twas early next morning he made her his bride
That the world may have nothing to say
The bells they shall ring and the birds sweetly sing
While he crowned her the Queen of sweet may.
(Reeves, 1958, 68, #6 "As I Walked Through the Meadows")

--but, more often, desertion.

These songs follow a pattern.

The first verse is coded transparently:

The slightly attentive listener is warned about what the singer has in mind
and about how this song will end; the singer is hunting for his prey.

He finds her in the first or second verse.
He leads her to sit under a tree and discourse on the grass.
And, at the end, he boasts about how clever he has been,
Or, maybe, marries her.

As I walked out one morning,
It being the merry month of May,
Me and my two white beagles,
Hoping to find some game to kill.
When I spied no one but Mary;
She appeared like a virgin queen,
She being at her daily labour
At the reaping of her rushes green.

...

As my love and I sat courting,
It being 'neath yon green laurel tree

...

Since my love and I got married,

...

(McDermott, 2004, "The Reaping of the Rushes Green")

Youghall Harbour:

In Youghall harbour, on a summer's morning,
I met my darling all on the way.
She sung so charming, she did delight me,
I really thought her the queen of May

Close in my arms I did enfold her.
Her lips like coral I did embrace.
She said kind sir don't soil my garments

"My darling" is the stranger and intended target of the singer's intended seduction.

Then down we both sat beneath a tree

With sweetest talking we spent the day
Discoursing on a pleasant green
Till she forgot to ask the way
To Youghall harbour or Caperquin

Now kind sir your discourse is over,
We've both sat here since the break of day
My virgin rose I did bring hither
To which I own sir you found the way

But if your promise you will perform
...

I quick made haste for to get away

The virgin flower of that silly fair maid,
I had obtained on a pleasant green,

(Armstrong, 1820-1824a, "Youghall Harbour")(y202, 1820-1824)

Typical verse 004 differs for each branch.

As discussed in section 2.1, each branch's typical verse can be identified by the fourth line.

			c (25):	c183	c189	c009	c099	c022	c007
Vrs	Ln	Pseudo-text	O'Reilly from the County Cavan	1870	1840?	1960	1985	c1966	1980
004	01a	Kind sir if I must tell you	typical*15	x		x	x	x	x
004	01c	She said it's to marry I ne'er shall tell you	occasional*2						
004	02a	I have been married five years ago	occasional*2						
004	02b	I was to be married seven years ago	occasional*3					x	
004	02c	I have been promised these seven years or more	typical*15	x		x	x		x
004	03a	Unto one Riley lived in this country	occasional*2						
004	03c	To one Riley from the County of Cavan	typical*17	x		x	x	x	x
004	04d	He often grieved my heart full sore	typical*18	x			x	x	x
004	04g	He causes me to sigh and moan				x			

Line two of “O’Reilly from the County Cavan” maintains the theme but alters the rhyme.

“He often grieved my heart full sore” is the line selected to rhyme with “more.”

That may seem an archaism for the early nineteenth century. Percy quotes John Skelton, who died in 1529.

I wayle, I wepe, I sobbe, I sigh ful sore.

(Percy, 1839, 99)

“Full sore,” including “grieved my heart full sore” remains a commonplace in Irish song into the twentieth century. Wehman prints five examples around 1900.

My aged father did grieve full sore

And my tender mother her hair she tore.

“The Croppy Boy”

The ship was wrecked, all hands were lost, her father grieved full sore,

And found O’Reilly in her arms, and they drowned upon the shore.

“O’Reilly the Fisherman”

The morning of his trial, it grieved our hearts full sore

To see his tender mother; it grieved her ten times more

“Father Tom O’Neil”

My curse upon all drinking, it made our hearts full sore;

For bravery won each battle, but drink lost ever more

“The Boys of Wexford”

When I heard my sentence, it grieved my heart full sore

But parting from my true love, it grieved me ten times more.

“Erin’s Lovely Home”

(*Six Hundred and Seventeen Irish Songs*, c1900, 113 121 42 43 92)

			a (16):	b (22):	c (25):
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan
001	01a	As I was walking through the county of Cavan	typical*12		occasional*2
001	01c	As I walked out one morning early		typical*12	
001	01d	When first I came to the County Cavan			occasional*12
001	01j	As I roved out on a summer's morning			occasional*2
001	01k	As I walked forth one summer's morning	occasional*3		
001	01p	As I walked out one summer's morning		occasional*4	occasional*3
001	01q	As I walked out one summer's evening		occasional*4	
001	02a	To see the beauties that men delight	typical*16		
001	02b	To take the cool and pleasant air		typical*17	
001	02c	To view flowers there I chanced to stray			typical*17
001	02j	To view the fields and take the air		occasional*3	
001	03a	I chanced to spy a most charming damsel	typical*15	occasional*8	occasional*4
001	03c	I spied a young fair maid		typical*14	typical*17
001	04b	She appeared to me like an angel bright	typical*15		
001	04d	She appeared to me like the queen of May			typical*19
001	04e	She appeared to me like a lily fair		typical*21	
002	01a	I gently asked her if she would fancy	occasional*8		
002	01g	I stepped up to her and kindly asked her	occasional*4	typical*17	
002	01h	I walked up to her saying		occasional*2	
002	01i	So quickly I stepped up and asked her		occasional*2	
002	01k	I asked her kindly would she marry			typical*14
002	01l	It was then I asked if she would marry			occasional*2
002	01m	Said I my fair one would you marry	occasional*2		
002	02a	All for to be a young sailor's wife	occasional*8		
002	02d	If she would be a poor sailor's wife	occasional*2	typical*16	
002	02f	If she'd become a poor sailor's wife			occasional*3
002	02g	Like to be a light horseman's wife	occasional*3		
002	02h	Choose to be a sailor's wife		occasional*3	typical*13
002	02i	If she would be a a soldier's wife			occasional*3
002	03a	She said kind sir I would rather tarry	occasional*12	occasional*11	typical*17
002	03b	Oh no oh no she quickly answered		occasional*3	
002	03e	She said kind sir I will never marry	occasional*2	occasional*6	
002	04a	I choose to live a sweet single life	typical*15	typical*21	typical*18
003	01a	I said fair maid what makes you differ	typical*11	occasional*9	
003	01d	Fairest creature pride of nature			typical*17
003	01e	I asked this fair one what is the reason		occasional*2	
003	02a	From all the rest of woman kind	typical*11	occasional*6	
003	02b	What makes you differ from all womankind		occasional*8	typical*17
003	02c	You differ from all female kind		occasional*2	
003	03a	You are youthful, fair and handsome	typical*12	typical*17	typical*19
003	04a	All for to marry you should incline	typical*12	typical*17	typical*19
004	01a	Kind sir if I must tell you	typical*14	typical*15	typical*15
004	01c	She said it's to marry I ne'er shall tell you			occasional*2
004	02a	I have been married five years ago	occasional*6		occasional*2
004	02b	I was to be married seven years ago	typical*9	typical*18	occasional*3
004	02c	I have been promised these seven years or more			typical*15
004	03a	Unto one Riley lived in this country	occasional*6		occasional*2
004	03b	To one young Riley who lived in this country	typical*9	typical*10	
004	03c	To one Riley from the County of Cavan			typical*17
004	03e	To a man they call John Riley		occasional*4	
004	03i	I was courted by a young man named Riley		occasional*2	
004	04c	He was the cause of my overthrow	occasional*3	typical*16	
004	04d	He often grieved my heart full sore			typical*18
004	04h	He has proved my overthrow	occasional*8		
004	04i	He was the cause of my grief and woe	occasional*2		
013	01a	Riley is a man both neat and handsome	typical*11		
013	01b	He courted me both late and early		occasional*4	
013	02a	He courted me by night and day	typical*11	occasional*4	
013	03a	Until he gained his free will of me	typical*11	occasional*5	
013	04a	He left this country and went away	typical*11	occasional*2	

Verse 013, typical in “Young Riley,” is disappearing from “John Riley,” and has been lost in “O'Reilly from the County Cavan.”

PHOENIX ISLAND

Through verse 013, “O’Reilly from the County Cavan” has been following the theme, and many of the lines of the other sub-family members. Everything changes after that. A new chimera is created by grafting “Phoenix Island” verses 006, 007, 016, and 010 onto the existing Laws N37 pieces, including part SWAN that made a brief appearance in “John Riley.” The “sail to Pennsylvania” theme fades, and “youth and folly” changes shape.

Vrs	Ln	Pseudo-text	a (16): Young Riley	b (22): John Riley	c (25): O'Reilly from the County Cavan
006	01a	I said if I had you on Phoenix Island			typical*23
006	02a	One thousand miles from your native home			typical*23
006	03a	Or some lone valley where none would find you			typical*19
006	03b	There with you I'd be happy to go			occasional*2
006	04a	You might consent to be my own			typical*21
014	01a	I said, my dear come let us travel	typical*10		
014	01b	I said, If this be true you've told me plainly	occasional*2		
014	01d	Don't think of Riley but do disdain him		typical*17	
014	01f	There I'd please you and there I'd tease you			occasional*11
014	02a	Go with me to some distant shore	typical*14	typical*20	
014	02b	You might have been married five years	occasional*2		
014	02c	If along with me you'd consent to go			occasional*9
014	03b	Then we'll sail over to Pennsylvania	typical*15	typical*19	occasional*10
014	04a	Adieu to Riley for evermore	typical*16	typical*12	occasional*10
014	04e	Leave John Riley forever more		occasional*2	
008	01a	You're like the swan that sails the ocean			typical*19
008	02a	And makes a motion with both her wings			typical*19
008	03a	Your snow white breast would be a portion			typical*19
008	04a	For any lord or any king			typical*19
010	01a	In the morning when I can't come near you			typical*13
010	02a	My heart lies bleeding the whole day long			typical*14
010	03a	And in the evening when I'll still be grieving			typical*14
010	04a	When we are bound we must obey			occasional*12
015	01b	If I should sail to Pennsylvania	typical*9		
015	01e	I'll not go with you to Pennsylvania		typical*14	
015	01h	As we were sailing all on the ocean	occasional*2		
015	02a	Or if I should go to some distant shore	occasional*6		
015	02b	I'll not go with you to a distant shore		typical*18	
015	02c	The winds to blow and the seas to roar	occasional*3		
015	02d	Or any far and distant shore	occasional*5		
015	03a	My poor heart would still be aching	typical*11		
015	03b	I surely thought my heart was broken	occasional*3		
015	03c	My heart's with Riley I can't forget him		typical*18	
015	04a	For young Riley whom I adore	typical*11		
015	04b	Though I may see him never more		typical*18	
015	04c	When I thought of Riley I left on shore	occasional*2		
017	01a	Youth and folly makes young maids marry	typical*13		
017	01b	Youth and folly makes young men marry			occasional*11
010	04a	When we are bound we must obey	typical*14	occasional*2	
017	02a	Makes them sigh for another day			occasional*4
017	02b	Here no longer can I stay			occasional*3
017	02c	Silly notions make no delay			occasional*2
017	03b	What can't be cured must be endured	typical*14	occasional*2	occasional*12
017	04a	Farewell Riley til another day	occasional*6		
017	04b	From all false young men I'm bound away	occasional*3		
017	04c	Fare thee well for I'm going away			occasional*2
017	04e	Now I am bound for Americay	occasional*2		
017	04g	Farewell darling I must away	occasional*2		occasional*10
018	03a	And seven more I will wait upon him		occasional*2	
019	01a	When he found that her heart was loyal		typical*12	
019	02c	He gave her kisses one two and three		typical*21	
019	03c	Saying I am the man you call Riley		typical*20	
019	04j	Who's been the cause of your misery		typical*15	
020	01c	I've sailed the ocean gained high promotion		occasional*7	
020	02b	I have laid up silver and gold in store		typical*13	
020	03a	No longer tarry now love we'll marry		occasional*11	
020	04c	Upon my vow I'll leave you no more		occasional*8	

Vrs	Ln	Pseudo-text	c (25): O'Reilly from the County Cavan	c183 1870	c189 1840?	c009 1960	c099 1985	c022 c1966	c007 1980	c008 2003
001	01a	As I was walking through the county of Cavan	occasional*2							
001	01d	When first I came to the County Cavan	occasional*12	x	x	x	x	x		
001	01j	As I roved out on a summer's morning	occasional*2						x	
001	01p	As I walked out one summer's morning	occasional*3							
001	02c	To view flowers there I chanced to stray	typical*17	x		x	x	x	x	
001	02g	I was stationed at sweet Rathkeale			x					
001	03a	I chanced to spy a most charming damsel	occasional*4							
001	03c	I spied a young fair maid	typical*17	x	x	x	x	x	x	
001	04d	She appeared to me like the queen of May	typical*19	x	x	x	x	x	x	
002	01a	I gently asked her if she would fancy				x				
002	01k	I asked her kindly would she marry	typical*14	x	x		x		x	
002	01l	It was then I asked if she would marry	occasional*2					x		
002	02f	If she'd become a poor sailor's wife	occasional*3		x			x		
002	02h	Choose to be a sailor's wife	typical*13	x		x	x		x	
002	02i	If she would be a soldier's wife	occasional*3							
002	03a	She said kind sir I would rather tarry	typical*17	x	x	x	x	x	x	
002	04a	I choose to live a sweet single life	typical*18	x	x	x	x	x	x	
003	01c	Thou fairest creature you have ensnared me					x			
003	01d	Fairest creature pride of nature	typical*17	x	x	x		x	x	
003	02b	What makes you differ from all womankind	typical*17	x	x	x	x	x	x	
003	03a	You are youthful, fair and handsome	typical*19	x	x	x	x	x	x	
003	04a	All for to marry you should incline	typical*19	x	x	x	x	x	x	
004	01a	Kind sir if I must tell you	typical*15	x		x	x	x	x	
004	01c	She said it's to marry I ne'er shall tell you	occasional*2							
004	02a	I have been married five years ago	occasional*2							
004	02b	I was to be married seven years ago	occasional*3					x		
004	02c	I have been promised these seven years or more	typical*15	x		x	x		x	
004	03a	Unto one Riley lived in this country	occasional*2							
004	03c	To one Riley from the County of Cavan	typical*17	x		x	x	x	x	
004	04d	He often grieved my heart full sore	typical*18	x			x	x	x	
004	04g	He causes me to sigh and moan				x				

The far right column (c008, 2003) represents Mary Delaney's recording of "Phoenix Island." It has none of the lines we have seen from "Young Riley" or "John Riley." It has all the lines, and more, chimerically grafted onto the body of Laws N37 texts beginning "... if I had you on Phoenix Island."

Vrs	Ln	Pseudo-text	c (25): Riley from the County Cavan	c183 1870	c189 1840?	c009 1960	c099 1985	c022 c1966	c007 1980	c008 2003
006	01a	I said if I had you on Phoenix Island	typical*23	x	x	x	x	x	x	x
006	02a	One thousand miles from your native home	typical*23	x	x	x	x	x	x	x
006	03a	Or some lone valley where none would find you	typical*19	x	x	x	x	x	x	
006	03b	There with you I'd be happy to go	occasional*2							
006	03c	I'd spend long hours to court you						x		x
006	04a	You might consent to be my own	typical*21	x	x	x	x		x	x
014	01f	There I'd please you and there I'd tease you	occasional*11	x	x	x	x			
014	02c	If along with me you'd consent to go	occasional*9	x	x	x	x			
014	03b	Then we'll sail over to Pennsylvania	occasional*10	x	x	x	x			
014	04a	Adieu to Riley for evermore	occasional*10	x	x	x	x			
007	01a	She said you will not have me in Phoenix Island	typical*18	x		x	x		x	x
007	02a	One thousand miles from my native home	typical*18	x		x	x		x	x
007	03a	Nor in a valley where none can find me	typical*13	x		x	x		x	
007	03b	You will not spend long hours to court me								x
007	04a	So I'll ne'er consent to be your own	occasional*10	x			x		x	
007	04b	You'll never make me your own				x				x
016	01a	You need not tease me for love won't please me	occasional*11	x		x	x			
016	02a	Along with you I will never go	occasional*10	x		x	x			
016	03a	Sail away back whence you came from	occasional*10	x		x	x			
016	04a	I'll wait for Riley for evermore	typical*13	x		x	x			
008	01a	You're like the swan that sails the ocean	typical*19	x		x	x		x	
008	02a	And makes a motion with both her wings	typical*19	x		x	x		x	
008	03a	Your snow white breast would be a portion	typical*19	x		x	x		x	
008	04a	For any lord or any king	typical*19	x		x	x		x	
009	01a	You are youthful fair and handsome		x	x		x		x	
009	02a	Most fit to be a queen		x	x		x		x	
009	03a	I wish I was in some battle wounded		x	x		x		x	
009	04a	Before your beautiful face I'd seen		x	x		x		x	
010	01a	In the morning when I can't come near you	typical*13	x	x	x	x		x	
010	02a	My heart lies bleeding the whole day long	typical*14	x	x	x	x		x	
010	03a	And in the evening when I'll still be grieving	typical*14	x	x	x	x		x	
010	04a	When we are bound we must obey	occasional*12	x	x	x	x		x	
011	01a	I wish I had you in your coffin								x
011	02a	Satisfaction wrote on your shroud								x
011	03a	Your friends to carry you on their shoulder								x
011	04a	And you to be one among the crowd								x
012	01a	You will not have me laid in my coffin								x
012	02a	Nor satisfaction wrote on my shroud								x
012	03a	Your friends won't carry me on their shoulder								x
012	04a	You won't be one among the crowd								x
017	01a	Youth and folly makes young maids marry					x			
017	01b	Youth and folly makes young men marry	occasional*11	x	x	x			x	
017	02a	Makes them sigh for another day	occasional*4			x	x		x	
017	02b	Here no longer can I stay	occasional*3	x	x					
017	02c	Silly notions make no delay	occasional*2							
017	03b	What can't be cured must be endured	occasional*12	x	x	x	x		x	
017	04c	Fare thee well for I'm going away	occasional*2							
017	04f	I'm young Riley				x				
017	04g	Farewell darling I must away	occasional*10	x	x		x		x	

Vrs	Ln	Pseudo-text	c (25): Riley from the County Cavan	c183 1870	c189 1840?	c009 1960	c099 1985	c022 c1966	c007 1980	c008 2003
006	01a	I said if I had you on Phoenix Island	typical*23	x	x	x	x	x	x	x
006	02a	One thousand miles from your native home	typical*23	x	x	x	x	x	x	x
006	03a	Or some lone valley where none would find you	typical*19	x	x	x	x	x	x	
006	03b	There with you I'd be happy to go	occasional*2							
006	03c	I'd spend long hours to court you						x		x
006	04a	You might consent to be my own	typical*21	x	x	x	x		x	x
014	01f	There I'd please you and there I'd tease you	occasional*11	x	x	x	x			
014	02c	If along with me you'd consent to go	occasional*9	x	x	x	x			
014	03b	Then we'll sail over to Pennsylvania	occasional*10	x	x	x	x			
014	04a	Adieu to Riley for evermore	occasional*10	x	x	x	x			
007	01a	She said you will not have me in Phoenix Island	typical*18	x		x	x		x	x
007	02a	One thousand miles from my native home	typical*18	x		x	x		x	x
007	03a	Nor in a valley where none can find me	typical*13	x		x	x		x	
007	03b	You will not spend long hours to court me								x
007	04a	So I'll ne'er consent to be your own	occasional*10	x			x		x	
007	04b	You'll never make me your own				x				x
016	01a	You need not tease me for love won't please me	occasional*11	x		x	x			
016	02a	Along with you I will never go	occasional*10	x		x	x			
016	03a	Sail away back whence you came from	occasional*10	x		x	x			
016	04a	I'll wait for Riley for evermore	typical*13	x		x	x			
008	01a	You're like the swan that sails the ocean	typical*19	x		x	x		x	
008	02a	And makes a motion with both her wings	typical*19	x		x	x		x	
008	03a	Your snow white breast would be a portion	typical*19	x		x	x		x	
008	04a	For any lord or any king	typical*19	x		x	x		x	
009	01a	You are youthful fair and handsome		x	x		x		x	
009	02a	Most fit to be a queen		x	x		x		x	
009	03a	I wish I was in some battle wounded		x	x		x		x	
009	04a	Before your beautiful face I'd seen		x	x		x		x	
010	01a	In the morning when I can't come near you	typical*13	x	x	x	x		x	
010	02a	My heart lies bleeding the whole day long	typical*14	x	x	x	x		x	
010	03a	And in the evening when I'll still be grieving	typical*14	x	x	x	x		x	
010	04a	When we are bound we must obey	occasional*12	x	x	x	x		x	
011	01a	I wish I had you in your coffin								x
011	02a	Satisfaction wrote on your shroud								x
011	03a	Your friends to carry you on their shoulder								x
011	04a	And you to be one among the crowd								x
012	01a	You will not have me laid in my coffin								x
012	02a	Nor satisfaction wrote on my shroud								x
012	03a	Your friends won't carry me on their shoulder								x
012	04a	You won't be one among the crowd								x
017	01a	Youth and folly makes young maids marry					x			
017	01b	Youth and folly makes young men marry	occasional*11	x	x	x			x	
017	02a	Makes them sigh for another day	occasional*4			x	x		x	
017	02b	Here no longer can I stay	occasional*3	x	x					
017	02c	Silly notions make no delay	occasional*2							
017	03b	What can't be cured must be endured	occasional*12	x	x	x	x		x	
017	04c	Fare thee well for I'm going away	occasional*2							
017	04f	I'm young Riley				x				
017	04g	Farewell darling I must away	occasional*10	x	x		x		x	

Jim Carroll, in his liner notes, sees Mary Delaney's song differently.

The reference to Phoenix Island in verses 1 and 2 appears in *O'Reilly from the County Leitrim or The Phoenix of Erin's Green Isle* (Roud #4720). The story of this is that a sailor meets a young woman and attempts to persuade her to marry him. She refuses, telling him that she is waiting for her lover, O'Reilly.

Somewhere in its development, Mary's Delaney [*sic*] version has shed the main part of the story and what we are left with is an extremely bitter dialogue. She was quite certain that the song was complete, and it certainly works as such.

Irish singers have sometimes located the action of the song in Feenish Island, and one version has it in Mweenish Island, both in Connemara, Co Galway. However, remote as they are, the Phoenix Islands in the South Pacific Islands in the South Pacific Ocean, part of the Kiribati Group, would have been well known to sailors because of the whaling trade which was carried on in the vicinity.

(Carroll, 2003, 32)

Carroll's note touches on both questions I have about the Phoenix Island verses of "O'Reilly from the County Cavan." Were the verses spun off from "Riley" or were they grafted onto "Riley"? Where is Phoenix Island?

The Laws N37 texts cited so far that are dated 1828 or earlier—(a017, 1824; a024, 1749; a182, 1779; b178, 1828)—have no *PHOENIX ISLAND* lines. There is a good reason for that if, as I believe, Jim Carroll is right in identifying “Phoenix Island” as the South Pacific Island group.

In answer to a query about the discovery of Phoenix Island, *Notes and Queries* printed

PHOENIX ISLAND (4th S.iv.410.)—

“Les îles Farroilap, découvertes en 1827, et nommées alors Gardner (one of the Phoenix group), explorées par Lütke en mars 1828. Groupe de quatre ou cinq milles de circuit, avec trois îlots bas et boisés. Position 8° 37' latitude nord, 144° 16' longitude est suivant Cantova; vues dès 1696 par Juan Rodrigues.”—*L'Univers. Oceanie*, par M.G.L.D. de Rienze. Tome ii. 126. Paris 1836
(B.M. 2060 C.)

(Vivian, 1870, 459)

Bryan's summary supports Jim Carroll's connection of Phoenix Island to whaling.

We know from records in the U.S. Hydrographic office that Phoenix Island was discovered by an American vessel of that name prior to 1828; but just which one or the date is not certain. One ship, Phoenix, under command of Captain Moore, was in this region in 1794. A whale ship out of Nantucket (Captain David Harris) was in the Pacific between 1821 and 1824. Another, from New Bedford, was whaling under Captain Worth in 1822, and under Captain Stetson in 1824, according to Starbuck's History of American Whale Fishing.

(Bryan, 1941, 62)

Following Carroll's reasoning, Phoenix Island verses date from after the early “Young Riley” broadsides.

That *SWAN*, without *PHOENIX ISLAND*, is in the 1828 Rathvon verses, probably dates the *PHOENIX ISLAND* verses to the first half of the nineteenth century. Mary Delaney's verses were added to an existing Laws N37 text rather than extracted from “the main part of the story.”

Jim Carroll acknowledges that Mary Delaney's song “works” as a complete song.

Catherine Doyle's “Phoenix Island” is close to Mary Delaney's, and section 8--“Phoenix Island” with no Laws N37 connection—argues for considering both texts as a different song.

Joyce's “When First I Came to the County Limerick” dates, he writes, from his “earliest days” (Joyce, 1909,233). I have already dated that as around 1840. His version includes *PHOENIX ISLAND* and part of *SWAN*. The first well-dated *PHOENIX ISLAND* is Brereton's (c183, 1870), but Joyce's memory makes an earlier date likely.

Edith Fowke writes about LaRena Clark's song "Peggy Gordon" (c188, 1965). She says, "The first three stanzas are in a song called 'Phoenix Island' which another Ontario singer, Ruth [sic] Morrissey, knew" (Fowke and Rahn, 1994,73). The Morrissey "Phoenix Island" is at York University, Edith Fowke Collection, Tape FO 52, Side 2, Mrs. Emma Morrissey, Peterborough, August 11, 1961 (*Fowke Tapes*, 1972) (c221, 1961). That song is discussed in the section "*PHOENIX ISLAND* in Ontario."

Ciarán Boyle is singing "O' Reilly, from the County Leitrim (c233,2025)

Steve Gardham introduced me—by e-mail—to his friend and master bodhrán player, Ciarán Boyle, who sang "O'Reilly, from the County Leitrim" at the 2024 HumberFest festival in Barton-upon-Humber, North Lincolnshire, England.

My family was from Co Kilkenny. My Dad born near Castlecomer came to England for work in the 1960s. He was a fine singer, Flute ,tin whistle player and Bodhrán too. He was a very respected singer and also shared the music and song with willing pupils in the Yorkshire area.

My Mum was also a fine and respected Traditional Irish singer. She was born in Yorkshire of Irish parents. Our Galway connection comes from her great friend Margaret Keaveney and Tommy Keaveney who made a great contribution in sharing the music in Co Galway and beyond.

I started playing Bodhrán taught by my Father Tommy at the age of 4 years and the house was always filled with the music and song especially in these years. My brothers and sisters also played and sang. I played with my parents at Folk Clubs and Festivals as a young boy. I have played with many bands, duos and solo gigs since then. I have a full biography on Ciarán Boyle Music on Facebook.

As regards my hearing the song it was the late Margaret Keaveney who sang a longer song called Phoenix Island.

Margaret was a close friend of my mother and lived in Dunmore Co. Galway. She was a Yorkshire girl who married Tommy Keaveney and settled there and brought up their family. Maggie was a great champion of the music and song and was instrumental in setting up a Comhaltas branch there to teach and share the music and culture. My father Tommy Boyle recorded Maggie singing the song I remember . When I was a young boy I stayed with Maggie, Tommy and the family one summer and spent the time playing in many a session (I was a budding Bodhrán player at the time) and I learnt a lot from Margaret and her friends who were very encouraging to me. Years later I was reminiscing about the song and Margaret with my Mum and how the song had really struck a chord with me. And then a chance meeting with Jimmy Crowley when he called at Mum's house and by chance I asked him if he knew the song...he didn't sing the same Phoenix Island but sang a shorter version which he learnt from his mum I think. He recorded it on an old album and I decided to learn it from there. It was the same tune as the song I had heard years before. I think he called it Fenit Harbour but I could be mistaken. It may have been O Reilly from the County Leitrim (Crowley, "When First I Came Unto This Country") (c236, 1986).

I often refer it as When First I Came..(O Reilly from the County Leitrim)

Here's my version, based on Jimmy Crowley's version.

When first I came unto this country,
It was to view the sweet flowers gay
I then fell courting a pretty female,
To me she appeared like the Queen of May
I asked her kindly would she marry,
Or choose to be a sailors bride?
Oh no kind sir I would rather tarry,
And I would choose a sweet single life

Oh fairest creature oh pride of nature,
How come you differ from all female kind?
For you are youthful ,both fair and handsome
To marry you, I am most inclined.
No kind sir since I must tell you
I am promised these five years or more
To one O' Reilly, from the County Leitrim
Which often grieves my heart full sore.

I wish I had you, in Fenit Harbour
One hundred miles, from your native home
Or in some valley, where none may find you
It's there with you, I'd be content to roam.
It's there I would caress my jewel
If she'd consent with me to go...
I would sail you over to Pennsylvania,
And bid adieu to O Reilly, forever more.

“Queen of May” and seduction? Not in this song.

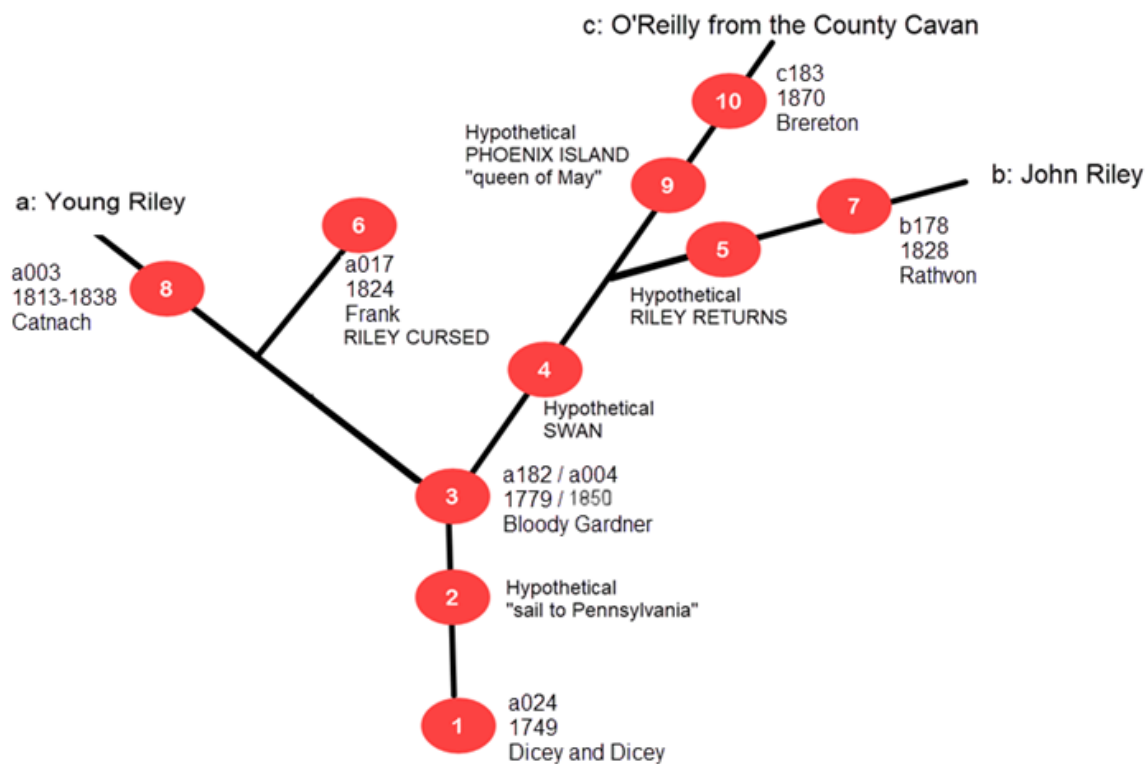
“Youghall Harbour” follows the “Queen of May” seduction pattern and ends badly for the pretty maid of Cappoquin.

“O'Reilly from the County Cavan” begins like “Youghall Harbour” but the suitor's aggressiveness in the *PHOENIX ISLAND* verses brings an immediate rejection. This suitor lacks the subtlety of the seduction ballad suitors and sails away unsatisfied.

Was it the author's plan to reverse expectations, or was that just the outcome of an accidental assembly of verses?

3 Speculation: a Laws N37 family tree.

The Laws N37 sub-families were established by 1870. After 1870, lines and verses are lost or incorporated into new songs. One-of-a-kind family members are created but, apparently, are not taken up by new singers. All branches except the one ending with #6, “a017 1824 ...” are shown as open-ended to show that texts were still being collected in the twentieth century.



The “Hypotheticals” are imagined texts that introduce chimera themes or critical lines.

4 Hunting for Laws N37 branch “hybrids”: “same line” again

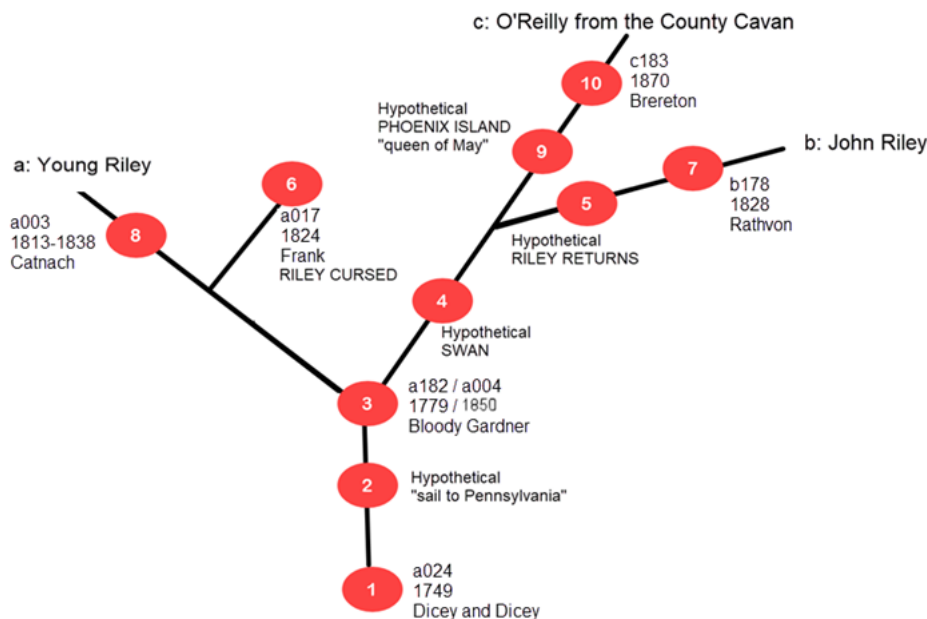
“Hybrid” lines appear to be misplaced.

Imagine “angel bright” in the American “John Reilly.”

I do not include “misplacement,” which only appears once in the text set. Singers and printers who know more than one version of a song may decide they prefer this line to that one. If that change spreads to other singers or printers in the text set, I consider it “hybrid.” Of course, I do not know what singers and printers are thinking. Additionally, I acknowledge that the sample size is small. So my decision, like so much else in this note, is speculative.

I do not include apparently “misplaced” themes, as in Sam Henry’s “James Reilly” (a012,1939), which grafts the “John Reilly” ending onto a “Young Riley” body. There is a later section discussing Laws N37 texts as chimera donors.

I consider the theme change more significant than the changed lines. I do discuss one-of-a-kind theme changes, like Sam Henry’s “James Reilly,” Eddie Butcher’s “Youghal Harbour” (a092, 1976), and Ned Odell’s “Young Riley” (c009, 1960).



Here are my rules for finding candidates for hybrids:

a:Young Riley texts are potentially earlier than b:John Riley and c:O'Reilly from the County Cavan

b:John Riley texts are potentially earlier than c:O'Reilly from the County Cavan.

A candidate for a hybrid is an earlier text that has the same uncommon “occasional” “same line” as a most common “typical” or “occasional” “same line” in a later text.

As a result, there is no point looking for hybrids in verses that do not appear in at least two of the branches.

Vrs	Ln	Pseudo-text	a (16): Young Riley	b (22): John Riley	c (25): O'Reilly from the County Cavan
001	01a	As I was walking through the county of Cavan	otypical*12		occasional*2
001	01c	As I walked out one morning early		typical*12	
001	01d	When first I came to the County Cavan			occasional*12
001	01j	As I roved out on a summer's morning			occasional*2
001	01k	As I walked forth one summer's morning	occasional*3		
001	01p	As I walked out one summer's morning		occasional*4	occasional*3
001	01q	As I walked out one summer's evening		occasional*4	
001	02a	To see the beauties that men delight	typical*16		
001	02b	To take the cool and pleasant air		typical*17	
001	02c	To view flowers there I chanced to stray			typical*17
001	02j	To view the fields and take the air		occasional*3	
001	03a	I chanced to spy a most charming damsel	typical*15	occasional*8	occasional*4
001	03c	I spied a young fair maid		typical*14	typical*17
001	04b	She appeared to me like an angel bright	typical*15		
001	04d	She appeared to me like the queen of May			typical*19
001	04e	She appeared to me like a lily fair		typical*21	
002	01a	I gently asked her if she would fancy	occasional*8		
002	01g	I stepped up to her and kindly asked her	occasional*4	typical*17	
002	01h	I walked up to her saying		occasional*2	
002	01i	So quickly I stepped up and asked her		occasional*2	
002	01k	I asked her kindly would she marry			typical*14
002	01l	It was then I asked if she would marry			occasional*2
002	01m	Said I my fair one would you marry	occasional*2		
002	02a	All for to be a young sailor's wife	occasional*8		
002	02d	If she would be a poor sailor's wife	occasional*2	typical*16	
002	02f	If she'd become a poor sailor's wife			occasional*3
002	02g	Like to be a light horseman's wife	occasional*3		
002	02h	choose to be a sailor's wife		occasional*3	typical*13
002	02i	If she would be a soldier's wife			occasional*3
002	03a	She said kind sir I would rather tarry	occasional*12	occasional*11	typical*17
002	03b	Oh no oh no she quickly answered		occasional*3	
002	03e	She said kind sir I will never marry	occasional*2	occasional*6	
002	04a	I choose to live a sweet single life	typical*15	typical*21	typical*18
003	01a	I said fair maid what makes you differ	typical*11	occasional*9	
003	01d	Fairest creature pride of nature			typical*17
003	01e	I asked this fair one what is the reason		occasional*2	
003	02a	From all the rest of woman kind	typical*11	occasional*6	
003	02b	What makes you differ from all womankind		occasional*8	typical*17
003	02c	You differ from all female kind		occasional*2	
003	03a	You are youthful, fair and handsome	typical*12	typical*17	typical*19
003	04a	All for to marry you should incline	typical*12	typical*17	typical*19
004	01a	Kind sir if I must tell you	typical*14	typical*15	typical*15
004	01c	She said it's to marry I ne'er shall tell you			occasional*2
004	02a	I have been married five years ago	occasional*6		occasional*2
004	02b	I was to be married seven years ago	typical*9	typical*18	occasional*3
004	02c	I have been promised these seven years or more			typical*15
004	03a	Unto one Riley lived in this country	occasional*6		occasional*2
004	03b	To one young Riley who lived in this country	typical*9	typical*10	
004	03c	To one Riley from the County of Cavan			typical*17
004	03e	To a man they call John Riley		occasional*4	
004	03i	I was courted by a young man named Riley		occasional*2	
004	04c	He was the cause of my overthrow	occasional*3	typical*16	
004	04d	He often grieved my heart full sore			typical*18
004	04h	He has proved my overthrow	occasional*8		
004	04i	He was the cause of my grief and woe	occasional*2		

There are four candidate lines in verses 002 and 004. They are in red, and the arrow points from the possible source to the possible receiver.

Vrs	Ln	Pseudo-text	a (16):	b (22):	c (25):
			Young Riley	John Riley	O'Reilly from the County Cavan
013	01a	Riley is a man both neat and handsome	typical*11		
013	01b	He courted me both late and early		occasional*4	
013	02a	He courted me by night and day	typical*11	occasional*4	
013	03a	Until he gained his free will of me	typical*11	occasional*5	
013	04a	He left this country and went away	typical*11	occasional*2	
014	01a	I said, my dear come let us travel	typical*10		
014	01b	I said, If this be true you've told me plainly	occasional*2		
014	01d	There I'd please you and there I'd tease you		typical*17	
014	01f	There I'd please you and there I'd tease you			occasional*11
014	02a	Go with me to some distant shore	typical*14	typical*20	
014	02b	You might have been married five years	occasional*2		
014	02c	If along with me you'd consent to go			occasional*9
014	03b	Then we'll sail over to Pennsylvania	typical*15	typical*19	occasional*10
014	04a	Adieu to Riley for evermore	typical*16	typical*12	occasional*10
015	01b	If I should sail to Pennsylvania	typical*9		
015	01e	I'll not go with you to Pennsylvania		typical*14	
015	01g	I'll not leave off thinking of John Riley		occasional*2	
015	01h	As we were sailing all on the ocean	occasional*2		
015	02a	Or if I should go to some distant shore	occasional*6		
015	02b	I'll not go with you to a distant shore		typical*18	
015	02c	The winds to blow and the seas to roar	occasional*3		
015	02d	Or any far and distant shore	occasional*5		
015	03a	My poor heart would still be aching	typical*11		
015	03b	I surely thought my heart was broken	occasional*3		
015	03c	My heart's with Riley I can't forget him		typical*18	
015	04a	For young Riley whom I adore	typical*11		
015	04b	Though I may see him never more		typical*13	
015	04c	When I thought of Riley I left on shore	occasional*3		
015	04e	Although his face I may see no more		occasional*4	
017	01a	Youth and folly makes young maids marry	typical*13		
017	01b	Youth and folly makes young men marry			occasional*11
017	02a	Makes them sigh for another day			occasional*5
017	02b	Here no longer can I stay			occasional*5
017	02c	Silly notions make no delay			occasional*2
017	04a	When we are bound we must obey	typical*13	occasional*2	occasional*12
017	03b	What can't be cured must be endured	typical*13	occasional*2	occasional*12
017	04a	Farewell Riley til another day	occasional*6		
017	04b	From all false young men I'm bound away	occasional*3		
017	04c	Fare thee well for I'm going away			occasional*2
017	04e	Now I am bound for Americay	occasional*2		
017	04g	Farewell darling I must away	occasional*2		occasional*10

There are no candidate lines in the remaining verses.

Vrs	Ln	Pseudo-text	a (16):	b (22):	a182	a017	a187	a092	a031
			Young Riley	John Riley	1779	1824	1840	1976	2002
002	01g	I stepped up to her and kindly asked her	occasional*4	typical*17		x	x	x	x
002	02d	If she would be a poor sailor's wife	occasional*2	typical*16		x	x		
004	04c	He was the cause of my overthrow	occasional*3	typical*16	x			x	x

Of the five a:Young Riley texts, the 1779 text is eliminated because it is earlier than any b:John Riley text.

Vrs	Ln	Pseudo-text	b (22):	c (25):	b178	b032	b025
			John Riley	O'Reilly from the County Cavan	1823	1916	1955
002	02h	Choose to be a sailor's wife	occasional*3	typical*13	x	x	x

Of the three b:John Riley texts, the 1828 text is eliminated because it is earlier than any c:O'Reilly from the County Cavan text

Frank, 2010, 227-228, #103 "William Riley" (a017, 1824) and *American Songs*, 1840, 112.**"John Riley" (a187, 1840)**

Two of the candidate texts are the oldest U.S. broadside texts I have for a:Young Riley.

Frank, 2010, 227-228, #103 "William Riley" (a017, 1824)

American Songs, 1840, 112. "John Riley" (a187, 1840)

Rathvon's U.S. text (b178, 1828) makes it likely that b:John Riley was already established in the U.S.

In verse 001, the broadside texts are still typical of a:Young Riley.

The lines in verse-002, 01g and 02d—that made the broadside texts hybrid candidates are, indeed, closer to the b:John Riley consensus than to a:Young Riley.

Verses 003 and 004 fit either branch.

Vrs	Ln	Pseudo-text	a (16):	a017	a187	b (22):
			Young Riley	1824	1840	John Riley
001	01a	As I was walking through the county of Cavan	typical*12			
001	01c	As I walked out one morning early				typical*12
001	01k	As I walked forth one summer's morning	occasional*3	x	x	
001	01p	As I walked out one summer's morning				occasional*4
001	01q	As I walked out one summer's evening				occasional*4
001	02a	To see the beauties that men delight	typical*16	x	x	
001	02b	To take the cool and pleasant air				typical*17
001	02j	To view the fields and take the air				occasional*3
001	03a	I chanced to spy a most charming damsel	typical*15	x	x	occasional*8
001	03c	I spied a young fair maid				typical*14
001	04b	She appeared to me like an angel bright	typical*15	x	x	
001	04e	She appeared to me like a lily fair				typical*21
002	01a	I gently asked her if she would fancy	occasional*8			
002	01g	I stepped up to her and kindly asked her	occasional*4	x	x	typical*17
002	01h	I walked up to her saying				occasional*2
002	01i	So quickly I stepped up and asked her				occasional*2
002	01m	Said I my fair one would you marry	occasional*2			
002	02a	All for to be a young sailor's wife	occasional*8			
002	02d	If she would be a poor sailor's wife	occasional*2	x	x	typical*16
002	02g	Like to be a light horseman's wife	occasional*3			
002	02h	Choose to be a sailor's wife				occasional*3
002	03a	She said kind sir I would rather tarry	occasional*12	x	x	occasional*11
002	03e	She said kind sir I will never marry	occasional*2			occasional*6
002	04a	I choose to live a sweet single life	typical*15	x	x	typical*21
003	01a	I said fair maid what makes you differ	typical*11	x	x	occasional*9
003	01e	I asked this fair one what is the reason				occasional*2
003	02a	From all the rest of woman kind	typical*11	x	x	occasional*6
003	02b	What makes you differ from all womankind				occasional*8
003	02c	You differ from all female kind				occasional*2
003	03a	You are youthful, fair and handsome	typical*12	x	x	typical*17
003	04a	All for to marry you should incline	typical*12	x	x	typical*17
004	01a	Kind sir if I must tell you	typical*14	x	x	typical*15
004	02a	I have been married five years ago	occasional*6			
004	02b	I was to be married seven years ago	typical*9	x	x	typical*18
004	03a	Unto one Riley lived in this country	occasional*6			
004	03b	To one young Riley who lived in this country	typical*9	x	x	typical*10
004	03e	To a man they call John Riley				occasional*4
004	03i	I was courted by a young man named Riley				occasional*2
004	04c	He was the cause of my overthrow	occasional*3			typical*16
004	04h	He has proved my overthrow	occasional*8	x	x	
004	04i	He was the cause of my grief and woe	occasional*2			

			a (16):	a017	a187	b (22):
Vrs	Ln	Pseudo-text	Young Riley	1824	1840	John Riley
q	01a	Riley is a man both neat and handsome	typical*11	x	x	
013	01b	He courted me both late and early				occasional*4
013	02a	He courted me by night and day	typical*11	x	x	occasional*4
013	03a	Until he gained his free will of me	typical*11	x	x	occasional*5
013	04a	He left this country and went away	typical*11	x	x	occasional*2
014	01a	I said, my dear come let us travel	typical*10	x	x	
014	01b	I said, If this be true you've told me plainly	occasional*2			
014	01d	There I'd please you and there I'd tease you				typical*17
014	02a	Go with me to some distant shore	typical*14	x	x	typical*20
014	02b	You might have been married five years	occasional*2			
014	03b	Then we'll sail over to Pennsylvania	typical*15	x	x	typical*19
014	04a	Adieu to Riley for evermore	typical*16	x	x	typical*12
015	01b	If I should sail to Pennsylvania	typical*9	x	x	
015	01e	I'll not go with you to Pennsylvania				typical*14
015	01g	I'll not leave off thinking of John Riley				occasional*2
015	01h	As we were sailing all on the ocean	occasional*2			
015	02a	Or if I should go to some distant shore	occasional*6			
015	02b	I'll not go with you to a distant shore				typical*18
015	02c	The winds to blow and the seas to roar	occasional*3			
015	02d	Or any far and distant shore	occasional*5	x	x	
015	03a	My poor heart would still be aching	typical*11	x	x	
015	03b	I surely thought my heart was broken	occasional*3			
015	03c	My heart's with Riley I can't forget him				typical*18
015	04a	For young Riley whom I adore	typical*11	x	x	
015	04b	Though I may see him never more				typical*13
015	04c	When I thought of Riley I left on shore	occasional*3			
015	04e	Although his face I may see no more				occasional*4
017	01a	Youth and folly makes young maids marry	typical*13	x	x	
018	04a	When we are bound we must obey	typical*13	x	x	occasional*2
017	03b	What can't be cured must be endured	typical*13	x	x	occasional*2
017	04a	Farewell Riley til another day	occasional*6			
017	04b	From all false young men I'm bound away	occasional*3	x	x	
017	04e	Now I am bound for Americay	occasional*2			
017	04g	Farewell darling I must away	occasional*2			
019		RILEY RETURNS				typical
020		RILEY RETURNS				typical
024		RILEY CURSED	occasional*3	x	x	
025		RILEY CURSED	occasional*3	x	x	
026		RILEY CURSED	occasional*3	x	x	

Verses 013 and 014 fit either branch.

RILEY CURSED is a:Young Riley.

The case for these texts as hybrid is reasonable. The b:John Riley verse 002 is part of the two a:Young Riley texts.

Butcher, 1976, “Youghal Harbour” (a092, 1976)

Eddie Butcher's “Youghal Harbour” is a chimera discussed in detail in Section 7.2. Here I am only concerned with the N37 branch verses and lines.

Vrs	Ln	Pseudo-text	a (16): Young Riley	a092 1976	b (22): John Riley
001	01a	As I was walking through the county of Cavan	typical*12		
001	01c	As I walked out one morning early			typical*12
001	01k	As I walked forth one summer's morning	occasional*3		
001	01p	As I walked out one summer's morning			occasional*4
001	01q	As I walked out one summer's evening			occasional*4
001	02a	To see the beauties that men delight	typical*16	x	
001	02b	To take the cool and pleasant air			typical*17
001	02j	To view the fields and take the air			occasional*3
001	03a	I chanced to spy a most charming damsel	typical*15	x	occasional*8
001	03c	I spied a young fair maid			typical*14
001	04b	She appeared to me like an angel bright	typical*15		
001	04c	She appeared to me like a turtle dove		x	
001	04e	She appeared to me like a lily fair			typical*21
001	04f	I stopped a while and thus she did say		x	
002	01a	I gently asked her if she would fancy	occasional*8		
002	01g	I stepped up to her and kindly asked her	occasional*4	x	typical*17
002	01h	I walked up to her saying			occasional*2
002	01i	So quickly I stepped up and asked her			occasional*2
002	01m	Said I my fair one would you marry	occasional*2		
002	02a	All for to be a young sailor's wife	occasional*8		
002	02d	If she would be a poor sailor's wife	occasional*2		typical*16
002	02g	Like to be a light horseman's wife	occasional*3		
002	02h	Choose to be a sailor's wife			occasional*3
002	02j	Would she consent to be a dragoon's wife		x	
002	03a	She said kind sir I would rather tarry	occasional*12		occasional*11
002	03b	Oh no oh no she quickly answered			occasional*3
002	03c	With modest blushes she thus made answer		x	
002	03e	She said kind sir I will never marry	occasional*2		occasional*6
002	04a	I choose to live a sweet single life	typical*15	x	typical*21
003	01a	I said fair maid what makes you differ	typical*11		occasional*9
003	01e	I asked this fair one what is the reason			occasional*2
003	02a	From all the rest of woman kind	typical*11		occasional*6
003	02b	What makes you differ from all womankind			occasional*8
003	02c	You differ from all female kind			occasional*2
003	03a	You are youthful, fair and handsome	typical*12		typical*17
003	04a	All for to marry you should incline	typical*12		typical*17
004	01a	Kind sir if I must tell you	typical*14		typical*15
004	01h	Had I a-married I might been married		x	
004	02a	I have been married five years ago	occasional*6		
004	02b	I was to be married seven years ago	typical*9	x	typical*18
004	02c	I have been promised these seven years or more			
004	03a	Unto one Riley lived in this country	occasional*6		
004	03b	To one young Riley who lived in this country	typical*9	x	typical*10
004	03e	To a man they call John Riley			occasional*4
004	03i	I was courted by a young man named Riley			occasional*2
004	04c	He was the cause of my overthrow	occasional*3	x	typical*16
004	04h	He has proved my overthrow	occasional*8		
004	04i	He was the cause of my grief and woe	occasional*2		

For verses 001 through 002 and 004, Eddie Butcher's song fits both branches, where the lines match either. Even verse 004, which includes line 04c that made the song a candidate, does not warrant hybrid status.

Vrs	Ln	Pseudo-text	a (16):	a092	b (22):
			Young Riley	1976	John Riley
013	01a	Riley is a man both neat and handsome	typical*11		
013	01b	He courted me both late and early			occasional*4
013	02a	He courted me by night and day	typical*11		occasional*4
013	03a	Until he gained his free will of me	typical*11		occasional*5
013	04a	He left this country and went away	typical*11		occasional*2
014	01a	I said, my dear come let us travel	typical*10		
014	01b	I said, If this be true you've told me plainly	occasional*2		
014	01d	There I'd please you and there I'd tease you		x	typical*17
014	02a	Go with me to some distant shore	typical*14	x	typical*20
014	02b	You might have been married five years	occasional*2		
014	03b	Then we'll sail over to Pennsylvania	typical*15	x	typical*19
014	04a	Adieu to Riley for evermore	typical*16	x	typical*12
015	01b	If I should sail to Pennsylvania	typical*9		
015	01c	Was I to sail on the brimy ocean		x	
015	01e	I'll not go with you to Pennsylvania			typical*14
015	01g	I'll not leave off thinking of John Riley			occasional*2
015	01h	As we were sailing all on the ocean	occasional*2		
015	02a	Or if I should go to some distant shore	occasional*6		
015	02b	I'll not go with you to a distant shore			typical*18
015	02c	The winds to blow and the seas to roar	occasional*3	x	
015	02d	Or any far and distant shore	occasional*5		
015	03a	My poor heart would still be aching	typical*11		
015	03b	I surely thought my heart was broken	occasional*3	x	
015	03c	My heart's with Riley I can't forget him			typical*18
015	04a	For young Riley whom I adore	typical*11		
015	04b	Though I may see him never more			typical*13
015	04c	When I thought of Riley I left on shore	occasional*3	x	
015	04e	Although his face I may see no more			occasional*4
017	01a	Youth and folly makes young maids marry	typical*13	x	
010	04a	When we are bound we must obey	typical*13	x	occasional*2
017	03b	What can't be cured must be endured	typical*13	x	occasional*2
017	04a	Farewell Riley til another day	occasional*6		
017	04b	From all false young men I'm bound away	occasional*3		
017	04e	Now I am bound for Americay	occasional*2		
017	04g	Farewell darling I must away	occasional*2		
017	04h	Farewell darling for I'm away		x	
019		RILEY RETURNS			typical*12
020		RILEY RETURNS			occasional*2
024		RILEY CURSED	occasional*3		
025		RILEY CURSED	occasional*3		
026		RILEY CURSED	occasional*3		

Eddie Butcher's song included only three of the Laws N37 verses after verse 004. Verses 014 and 017 fit both branches, and verse 015 belongs with a:Young Riley.

By this way of looking at Eddie Butcher's song, it is a chimera, but not a hybrid.

Mudcat, 2002, "O'Reilly of County Cavan" (a031, 2002)

The text is from a November 2002 note from Kitten, re

<https://mudcat.org/thread.cfm?threadid=53201>

Subject: ADD: O'Reilly of County Cavan

Kitten writes, "I have the handwritten words below for this song but can only remember a fragment of the tune," but does not tell the source for this text.

Incidentally, the thread includes Jimmy Crowley's text--"When First I Came Unto This Country" (c326, 1986).

			a (16):	a031	b (22):
Vrs	Ln	Pseudo-text	Young Riley	2002	John Riley
001	01a	As I was walking through the county of Cavan	typical*12	x	
001	01c	As I walked out one morning early			typical*12
001	01k	As I walked forth one summer's morning	occasional*3		
001	01p	As I walked out one summer's morning			occasional*4
001	01q	As I walked out one summer's evening			occasional*4
001	02a	To see the beauties that men delight	typical*16	x	
001	02b	To take the cool and pleasant air			typical*17
001	02j	To view the fields and take the air			occasional*3
001	03a	I chanced to spy a most charming damsel	typical*15		occasional*8
001	03c	I spied a young fair maid		x	typical*14
001	04b	She appeared to me like an angel bright	typical*15	x	
001	04e	She appeared to me like a lily fair			typical*21
002	01a	I gently asked her if she would fancy	occasional*8		
002	01g	I stepped up to her and kindly asked her	occasional*4	x	typical*17
002	01h	I walked up to her saying			occasional*2
002	01i	So quickly I stepped up and asked her			occasional*2
002	01m	Said I my fair one would you marry	occasional*2		
002	02a	All for to be a young sailor's wife	occasional*8		
002	02d	If she would be a poor sailor's wife	occasional*2		typical*16
002	02g	Like to be a light horseman's wife	occasional*3	x	
002	02h	Choose to be a sailor's wife			occasional*3
002	03a	She said kind sir I would rather tarry	occasional*12	x	occasional*11
002	03b	Oh no oh no she quickly answered			occasional*3
002	03e	She said kind sir I will never marry	occasional*2		occasional*6
002	04a	I choose to live a sweet single life	typical*15	x	typical*21
003	01a	I said fair maid what makes you differ	typical*11		occasional*9
003	01e	I asked this fair one what is the reason			occasional*2
003	02a	From all the rest of woman kind	typical*11		occasional*6
003	02b	What makes you differ from all womankind			occasional*8
003	02c	You differ from all female kind			occasional*2
003	03a	You are youthful, fair and handsome	typical*12		typical*17
003	04a	All for to marry you should incline	typical*12		typical*17
004	01a	Kind sir if I must tell you	typical*14	x	typical*15
004	02a	I have been married five years ago	occasional*6		
004	02b	I was to be married seven years ago	typical*9	x	typical*18
004	03a	Unto one Riley lived in this country	occasional*6		
004	03b	To one young Riley who lived in this country	typical*9	x	typical*10
004	03e	To a man they call John Riley			occasional*4
004	03i	I was courted by a young man named Riley			occasional*2
004	04c	He was the cause of my overthrow	occasional*3	x	typical*16
004	04h	He has proved my overthrow	occasional*8		
004	04i	He was the cause of my grief and woe	occasional*2		

For verse 001, this song fits a:Young Riley.

For verses 002 and 004, it fits both branches, where the lines match either. Even verse 004, which includes line 04c that made the song a candidate, does not warrant hybrid status.

Vrs	Ln	Pseudo-text	a (16):	a031	b (22):
			Young Riley	2002	John Riley
013	01a	Riley is a man both neat and handsome	typical*11		
013	01b	He courted me both late and early			occasional*4
013	02a	He courted me by night and day	typical*11		occasional*4
013	03a	Until he gained his free will of me	typical*11		occasional*5
013	04a	He left this country and went away	typical*11		occasional*2
014	01a	I said, my dear come let us travel	typical*10		
014	01b	I said, If this be true you've told me plainly	occasional*2		
014	01d	There I'd please you and there I'd tease you			typical*17
014	02a	Go with me to some distant shore	typical*14	x	typical*20
014	02b	You might have been married five years	occasional*2		
014	03b	Then we'll sail over to Pennsylvania	typical*15	x	typical*19
014	04a	Adieu to Riley for evermore	typical*16	x	typical*12
015	01b	If I should sail to Pennsylvania	typical*9		
015	01e	I'll not go with you to Pennsylvania			typical*14
015	01g	I'll not leave off thinking of John Riley			occasional*2
015	01h	As we were sailing all on the ocean	occasional*2	x	
015	02a	Or if I should go to some distant shore	occasional*6		
015	02b	I'll not go with you to a distant shore			typical*18
015	02c	The winds to blow and the seas to roar	occasional*3	x	
015	02d	Or any far and distant shore	occasional*5		
015	03a	My poor heart would still be aching	typical*11		
015	03b	I surely thought my heart was broken	occasional*3	x	
015	03c	My heart's with Riley I can't forget him			typical*18
015	04a	For young Riley whom I adore	typical*11		
015	04b	Though I may see him never more			typical*13
015	04c	When I thought of Riley I left on shore	occasional*3	x	
015	04e	Although his face I may see no more			occasional*4
017	01a	Youth and folly makes young maids marry	typical*13	x	
010	04a	When we are bound we must obey	typical*13	x	occasional*2
017	03b	What can't be cured must be endured	typical*13	x	occasional*2
017	04a	Farewell Riley til another day	occasional*6		
017	04b	From all false young men I'm bound away	occasional*3		
017	04e	Now I am bound for Americay	occasional*2	x	
017	04g	Farewell darling I must away	occasional*2		
019		RILEY RETURNS			typical*12
020		RILEY RETURNS			occasional*2
024		RILEY CURSED	occasional*3		
025		RILEY CURSED	occasional*3		
026		RILEY CURSED	occasional*3		

This song included only three of the Laws N37 verses after verse 004. Verse 014 fits both branches, and verses 015 and 017 belong with a:Young Riley.

Wyman and Brockway, 1916, 34-37, "John Riley" (b032, 1916)

Vrs	Ln	Pseudo-text	b (22): John Riley	b032 1916	c (25): O'Reilly from the County Cavan
001	01a	As I was walking through the county of Cavan			occasional*2
001	01c	As I walked out one morning early	typical*12		
001	01d	When first I came to the County Cavan			occasional*12
001	01j	As I roved out on a summer's morning			occasional*2
001	01p	As I walked out one summer's morning	occasional*4	x	occasional*3
001	01q	As I walked out one summer's evening	occasional*4		
001	02b	To take the cool and pleasant air	typical*17	x	
001	02c	To view flowers there I chanced to stray			typical*17
001	02j	To view the fields and take the air	occasional*3		
001	03a	I chanced to spy a most charming damsel	occasional*8		occasional*4
001	03c	I spied a young fair maid	typical*14	x	typical*17
001	04d	She appeared to me like the queen of May			typical*19
001	04e	She appeared to me like a lily fair	typical*21	x	
002	01g	I stepped up to her and kindly asked her	typical*17		
002	01h	I walked up to her saying	occasional*2	x	
002	01i	So quickly I stepped up and asked her	occasional*2		
002	01k	I asked her kindly would she marry			typical*14
002	01l	It was then I asked if she would marry			occasional*2
002	02d	If she would be a poor sailor's wife	typical*16		
002	02f	If she'd become a poor sailor's wife			occasional*3
002	02h	Choose to be a sailor's wife	occasional*3	x	typical*13
002	02i	If she would be a a soldier's wife			occasional*3
002	03a	She said kind sir I would rather tarry	occasional*11		typical*17
002	03b	Oh no oh no she quickly answered	occasional*3	x	
002	03e	She said kind sir I will never marry	occasional*6		
002	04a	I choose to live a sweet single life	typical*21	x	typical*18
003	01a	I said fair maid what makes you differ	occasional*9	x	
003	01d	Fairest creature pride of nature			typical*17
003	01e	I asked this fair one what is the reason	occasional*2		
003	02a	From all the rest of woman kind	occasional*6	x	
003	02b	What makes you differ from all womankind	occasional*8		typical*17
003	02c	You differ from all female kind	occasional*2		
003	03a	You are youthful, fair and handsome	typical*17	x	typical*19
003	04a	All for to marry you should incline	typical*17	x	typical*19
004	01a	Kind sir if I must tell you	typical*15		typical*15
004	01c	She said it's to marry I ne'er shall tell you			occasional*2
004	01f	She said kind sir I could have married		x	
004	02a	I have been married five years ago			occasional*2
004	02b	I was to be married seven years ago	typical*18		occasional*3
004	02c	I have been promised these seven years or more			typical*15
004	02d	Some two or three long years ago		x	
004	03a	Unto one Riley lived in this country			occasional*2
004	03b	To one young Riley who lived in this country	typical*10		
004	03c	To one Riley from the County of Cavan			typical*17
004	03e	To a man they call John Riley	occasional*4	x	
004	03i	I was courted by a young man named Riley	occasional*2		
004	04c	He was the cause of my overthrow	typical*16	x	
004	04d	He often grieved my heart full sore			typical*18

Verses 001 through 004 of the song are close to the b:John Riley consensus.

Vrs	Ln	Pseudo-text	b (22):	b032	c (25):
			John Riley	1916	O'Reilly from the County Cavan
006		PHOENIX ISLAND			typical*23
007		PHOENIX ISLAND			typical*18
008		SWAN			typical*19
009 01a		You are youthful fair and handsome			occasional*6
009 02a		Most fit to be a queen			occasional*8
009 03a		I wish I was in some battle wounded			occasional*8
009 04a		Before your beautiful face I'd seen			occasional*8
010		PHOENIX ISLAND			typical*13
013 01b		He courted me both late and early	occasional*4		
013 02a		He courted me by night and day	occasional*4		
013 03a		Until he gained his free will of me	occasional*5		
013 04a		He left this country and went away	occasional*2		
014 01d		There I'd please you and there I'd tease you	typical*17	x	
014 01f		There I'd please you and there I'd tease you			occasional*11
014 02a		Go with me to some distant shore	typical*20	x	
014 02c		If along with me you'd consent to go			occasional*9
014 03b		Then we'll sail over to Pennsylvania	typical*19	x	occasional*10
014 04a		Adieu to Riley for evermore	typical*12		occasional*10
014 04b		Where John Riley lives for evermore		x	
014 04c		There we'll live happy forever more	occasional*2		
014 04e		Leave John Riley forever more	occasional*2		
015 01e		I'll not go with you to Pennsylvania	typical*14		
015 01g		I'll not leave off thinking of John Riley	occasional*2	x	
015 02b		I'll not go with you to a distant shore	typical*18	x	
015 03c		My heart's with Riley I can't forget him	typical*18	x	
015 04b		Though I may see him never more	typical*13		
015 04e		Although his face I may see no more	occasional*4	x	
016		PHOENIX ISLAND			occasional*11
017 01b		Youth and folly makes young men marry			occasional*11
017 02a		Makes them sigh for another day			occasional*5
017 02b		Here no longer can I stay			occasional*5
017 02c		Silly notions make no delay			occasional*2
017 03b		What can't be cured must be endured	occasional*2		occasional*12
017 04c		Fare thee well for I'm going away			occasional*2
017 04g		Farewell darling I must away			occasional*10
019 01a		When he found that her heart was loyal	typical*12		
019 01b		He saw that she loved him truly	occasional*2		
019 01i		He walked up to her with sweet kisses	occasional*2	x	
019 01j		I stepped up to her to embrace her	occasional*2		
019 02c		He gave her kisses one two and three	typical*21	x	
019 03c		I am the man you call John Riley	typical*20	x	
019 04b		Returning home to marry thee	occasional*4	x	
019 04j		Who's been the cause of your misery	typical*15		
020 01a		I have travelled late I have travelled early	occasional*2		
020 01c		I've sailed the ocean gained high promotion	occasional*7		
020 02b		I have laid up silver and gold in store	typical*13		
020 03a		No longer tarry now love we'll marry	occasional*11		
020 03b		Come to church and we'll be married	occasional*2		
020 04a		Sail around some distant shore	occasional*2		
020 04c		Upon my vow I'll leave you no more	occasional*8		

Verses 014, 015, and 019 are also b:John Riley. No hybrid here.

Ritchie, 1955, 210-211, "John Riley" (b025, 1955)

Vrs	Ln	Pseudo-text	b (22): John Riley	b025 1955	c (25): O'Reilly from the County Cavan
001	01a	As I was walking through the county of Cavan			occasional*2
001	01c	As I walked out one morning early	typical*12		
001	01d	When first I came to the County Cavan			occasional*12
001	01j	As I roved out on a summer's morning			occasional*2
001	01p	As I walked out one summer's morning	occasional*4	x	occasional*3
001	01q	As I walked out one summer's evening	occasional*4		
001	02b	To take the cool and pleasant air	typical*17	x	
001	02c	To view flowers there I chanced to stray			typical*17
001	02j	To view the fields and take the air	occasional*3		
001	03a	I chanced to spy a most charming damsel	occasional*8		occasional*4
001	03c	I spied a young fair maid	typical*14	x	typical*17
001	04d	She appeared to me like the queen of May			typical*19
001	04e	She appeared to me like a lily fair	typical*21	x	
002	01g	I stepped up to her and kindly asked her	typical*17		
002	01h	I walked up to her saying	occasional*2	x	
002	01i	So quickly I stepped up and asked her	occasional*2		
002	01k	I asked her kindly would she marry			typical*14
002	01l	It was then I asked if she would marry			occasional*2
002	02d	If she would be a poor sailor's wife	typical*16		
002	02f	If she'd become a poor sailor's wife			occasional*3
002	02h	Choose to be a sailor's wife	occasional*3	x	typical*13
002	02i	If she would be a a soldier's wife			occasional*3
002	03a	She said kind sir I would rather tarry	occasional*11		typical*17
002	03b	Oh no oh no she quickly answered	occasional*3	x	
002	03e	She said kind sir I will never marry	occasional*6		
002	04a	I choose to live a sweet single life	typical*21	x	typical*18
003	01a	I said fair maid what makes you differ	occasional*9	x	
003	01d	Fairest creature pride of nature			typical*17
003	01e	I asked this fair one what is the reason	occasional*2		
003	02a	From all the rest of woman kind	occasional*6	x	
003	02b	What makes you differ from all womankind	occasional*8		typical*17
003	02c	You differ from all female kind	occasional*2		
003	03a	You are youthful, fair and handsome	typical*17	x	typical*19
003	04a	All for to marry you should incline	typical*17	x	typical*19
004	01a	Kind sir if I must tell you	typical*15	x	typical*15
004	01c	She said it's to marry I ne'er shall tell you			occasional*2
004	02a	I have been married five years ago			occasional*2
004	02b	I was to be married seven years ago	typical*18	x	occasional*3
004	02c	I have been promised these seven years or more			typical*15
004	03a	Unto one Riley lived in this country			occasional*2
004	03b	To one young Riley who lived in this country	typical*10		
004	03c	To one Riley from the County of Cavan			typical*17
004	03e	To a man they call John Riley	occasional*4	x	
004	03i	I was courted by a young man named Riley	occasional*2		
004	04c	He was the cause of my overthrow	typical*16	x	
004	04d	He often grieved my heart full sore			typical*18

Verses 001 through 004 of the song are close to the b:John Riley consensus.

Vrs	Ln	Pseudo-text	b (22):	b025	c (25):
			John Riley	1955	O'Reilly from the County Cavan
006		PHOENIX ISLAND			typical*23
007		PHOENIX ISLAND			typical*18
008		SWAN			typical*19
009	01a	You are youthful fair and handsome			occasional*6
009	02a	Most fit to be a queen			occasional*8
009	03a	I wish I was in some battle wounded			occasional*8
009	04a	Before your beautiful face I'd seen			occasional*8
010		PHOENIX ISLAND			typical*13
013	01b	He courted me both late and early	occasional*4		
013	02a	He courted me by night and day	occasional*4		
013	03a	Until he gained his free will of me	occasional*5		
013	04a	He left this country and went away	occasional*2		
014	01d	There I'd please you and there I'd tease you	typical*17	x	
014	01f	There I'd please you and there I'd tease you			occasional*11
014	02a	Go with me to some distant shore	typical*20	x	
014	02c	If along with me you'd consent to go			occasional*9
014	03b	Then we'll sail over to Pennsylvania	typical*19	x	occasional*10
014	04a	Adieu to Riley for evermore	typical*12		occasional*10
014	04c	There we'll live happy forever more	occasional*2	x	
014	04e	Leave John Riley forever more	occasional*2		
015	01e	I'll not go with you to Pennsylvania	typical*14		
015	01g	I'll not leave off thinking of John Riley	occasional*2	x	
015	01h	As we were sailing all on the ocean			
015	02b	I'll not go with you to a distant shore	typical*18	x	
015	03c	My heart's with Riley I can't forget him	typical*18	x	
015	04b	Though I may see him never more	typical*13		
015	04e	Although his face I may see no more	occasional*4	x	
016		PHOENIX ISLAND			occasional*11
017	01b	Youth and folly makes young men marry			occasional*11
017	02a	Makes them sigh for another day			occasional*5
017	02b	Here no longer can I stay			occasional*5
017	02c	Silly notions make no delay			occasional*2
017	03b	What can't be cured must be endured	occasional*2		occasional*12
017	04c	Fare thee well for I'm going away			occasional*2
017	04g	Farewell darling I must away			occasional*10
019	01a	When he found that her heart was loyal	typical*12		
019	01b	He saw that she loved him truly	occasional*2		
019	01i	He walked up to her with sweet kisses	occasional*2	x	
019	01j	I stepped up to her to embrace her	occasional*2		
019	02c	He gave her kisses one two and three	typical*21	x	
019	03c	I am the man you call John Riley	typical*20	x	
019	04b	Returning home to marry thee	occasional*4	x	
019	04j	Who's been the cause of your misery	typical*15		
020	01a	I have travelled late I have travelled early	occasional*2		
020	01c	I have laid up silver and gold in store	occasional*7		
020	02b	I have laid up silver and gold in store	typical*13		
020	03a	No longer tarry now love we'll marry	occasional*11		
020	03b	Come to church and we'll be married	occasional*2		
020	04a	Sail around some distant shore	occasional*2		
020	04c	Upon my vow I'll leave you no more	occasional*8		

Verses 014, 015, and 019 are also b:John Riley. No hybrid here.

Hunting for Laws N37 branch “hybrids”: Frank and Rathvon

The one candidate that seems to have stood up as a hybrid is the U.S. broadside of the non-U.S.

“Young Riley.” The study includes three of the broadside texts.

Frank, 2010, 227-228, #103 “William Riley” (a017, 1824)

American Songs, 1840, 112. “John Riley” (a187, 1840)

and the text, not included til this point because its first page—assumedly verses 001 through 004—are missing

Humming Bird, 1856-1861, 15-16, “John Riely” (a107, 1856-1861)

Some form of the broadside was in print in the U.S. at least from 1824 through 1856.

Rathvon, 1953, 6, “George Reiley” (b. 178, 1828) was sung in the U.S. early in that period and seems likely to have been brought from Ireland earlier in the century.

Re-examining those four texts and comparing them to the consensus, a: Young Riley and b: John Riley may reveal more about a connection between the branches.

			a (16):	a107	a187	a017	b178	b (22):
Vrs	Ln	Pseudo-text	Young Riley	1856-1861	1840	1824	1828	John Riley
001	01a	As I was walking through the county of Cavan	typical*12					
001	01c	As I walked out one morning early					x	typical*12
001	01k	As I walked forth one summer's morning	occasional*3	x	x	x		
001	01p	As I walked out one summer's morning						occasional*4
001	01q	As I walked out one summer's evening						occasional*4
001	02a	To see the beauties that men delight	typical*16	x	x	x		
001	02b	To take the cool and pleasant air					x	typical*17
001	02j	To view the fields and take the air						occasional*3
001	03a	I chanced to spy a most charming damsel	typical*15	x	x	x		occasional*8
001	03c	I spied a young fair maid					x	typical*14
001	04b	She appeared to me like an angel bright	typical*15	x	x	x		
001	04e	She appeared to me like a lily fair					x	typical*21
002	01a	I gently asked her if she would fancy	occasional*8					
002	01g	I stepped up to her and kindly asked her	occasional*4		x	x		typical*17
002	01h	I walked up to her saying						occasional*2
002	01i	So quickly I stepped up and asked her					x	occasional*2
002	01m	Said I my fair one would you marry	occasional*2					
002	02a	All for to be a young sailor's wife	occasional*8					
002	02d	If she would be a poor sailor's wife	occasional*2		x	x		typical*16
002	02g	Like to be a light horseman's wife	occasional*3					
002	02h	Choose to be a sailor's wife					x	occasional*3
002	03a	She said kind sir I would rather tarry	occasional*12		x	x	x	occasional*11
002	03b	Oh no oh no she quickly answered						occasional*3
002	03e	She said kind sir I will never marry	occasional*2					occasional*6
002	04a	I choose to live a sweet single life	typical*15		x	x	x	typical*21
003	01a	I said fair maid what makes you differ	typical*11		x	x		occasional*9
003	01e	I asked this fair one what is the reason						occasional*2
003	02a	From all the rest of woman kind	typical*11		x	x		occasional*6
003	02b	What makes you differ from all womankind					x	occasional*8
003	02c	You differ from all female kind						occasional*2
003	03a	You are youthful, fair and handsome	typical*12		x	x	x	typical*17
003	04a	All for to marry you should incline	typical*12		x	x	x	typical*17
004	01a	Kind sir if I must tell you	typical*14		x	x	x	typical*15
004	02a	I have been married five years ago	occasional*6					
004	02b	I was to be married seven years ago	typical*9		x	x	x	typical*18
004	03a	Unto one Riley lived in this country	occasional*6					
004	03b	To one young Riley who lived in this country	typical*9		x	x	x	typical*10
004	03e	To a man they call John Riley						occasional*4
004	03i	I was courted by a young man named Riley						occasional*2
004	04c	He was the cause of my overthrow	occasional*3				x	typical*16
004	04d	He often grieved my heart full sore						
004	04h	He has proved my overthrow	occasional*8		x	x		
004	04i	He was the cause of my grief and woe	occasional*2					

Verse 001 shows Rathvon to be in line with the b:John Riley consensus and the broadsides to be in line with the a:Young Riley consensus.

Verses 003 and 004 are in close agreement between the individual texts and a consensus that largely aligns for both branches.

Verse 002—the verse that is at the center of the hybrid question shows that the broadsides are closer to the b:John Riley consensus than Rathvon is. The broadside position is what made this an issue, but Rathvon suggests that the broadsides are not a hybrid at all; instead, by the time the first of them was printed, the consensus, as represented by John Riley, was not yet in effect. In other words, by 1824, “John Riley” verse 002 was still close to “Young Riley.”

Vrs	Ln	Pseudo-text	a (16): Young Riley	a107 1856- 1861	a187 1840	a017 1824	b178 1828	b (22): John Riley
008		SWAN					x	
013	01a	Riley is a man both neat and handsome	typical*11	x	x	x		
013	01b	He courted me both late and early						occasional*4
013	02a	He courted me by night and day	typical*11	x	x	x		occasional*4
013	03a	Until he gained his free will of me	typical*11	x	x	x		occasional*5
013	04a	He left this country and went away	typical*11	x	x	x		occasional*2
014	01a	I said, my dear come let us travel	typical*10	x	x	x		
014	01b	I said, If this be true you've told me plainly	occasional*2					
014	01d	There I'd please you and there I'd tease you					x	typical*17
014	02a	Go with me to some distant shore	typical*14	x	x	x	x	typical*20
014	02b	You might have been married five years	occasional*2					
014	03b	Then we'll sail over to Pennsylvania	typical*15	x	x	x	x	typical*19
014	04a	Adieu to Riley for evermore	typical*16	x	x	x	x	typical*12
014	04c	There we'll live happy forever more						occasional*2
014	04e	Leave John Riley forever more						occasional*2
015	01b	If I should sail to Pennsylvania	typical*9	x	x	x		
015	01e	I'll not go with you to Pennsylvania					x	typical*14
015	01g	I'll not leave off thinking of John Riley						occasional*2
015	01h	As we were sailing all on the ocean	occasional*2					
015	02a	Or if I should go to some distant shore	occasional*6					
015	02b	I'll not go with you to a distant shore					x	typical*18
015	02c	The winds to blow and the seas to roar	occasional*3					
015	02d	Or any far and distant shore	occasional*5	x	x	x		
015	03a	My poor heart would still be aching	typical*11	x	x	x		
015	03b	I surely thought my heart was broken	occasional*3					
015	03c	My heart's with Riley I can't forget him					x	typical*18
015	04a	For young Riley whom I adore	typical*11	x	x	x		
015	04b	Though I may see him never more					x	typical*13
015	04c	When I thought of Riley I left on shore	occasional*3					
015	04e	Although his face I may see no more						occasional*4
017	01a	Youth and folly makes young maids marry	typical*13	x	x	x		
017	01b	Youth and folly makes young men marry					x	
017	04a	When we are bound we must obey	typical*13		x	x	x	occasional*2
017	03b	What can't be cured must be endured	typical*13	x	x	x	x	occasional*2
017	04a	Farewell Riley til another day	occasional*6					
017	04b	From all false young men I'm bound away	occasional*3	x	x	x		
017	04e	Now I am bound for Americay	occasional*2					
017	04g	Farewell darling I must away	occasional*2				x	
019	01a	When he found that her heart was loyal						typical*12
019	01b	He saw that she loved him truly						occasional*2
019	01i	He walked up to her with sweet kisses						occasional*2
019	01j	I stepped up to her to embrace her					x	occasional*2
019	02c	He gave her kisses one two and three					x	typical*21
019	03c	I am the man you call John Riley					x	typical*20
019	04b	Returning home to marry thee						occasional*4
019	04f	I vow I'll never leave you any more						occasional*2
019	04j	Who's been the cause of your misery					x	typical*15
020	01a	I have travelled late I have travelled early						occasional*2
020	01c	I have laid up silver and gold in store					x	occasional*7
020	02b	I have laid up silver and gold in store					x	typical*13
020	03a	No longer tarry now love we'll marry					x	occasional*11
020	03b	Come to church and we'll be married						occasional*2
020	04a	Sail around some distant shore						occasional*2
020	04c	Upon my vow I'll leave you no more					x	occasional*8
024		RILEY CURSED	occasional*3	x	x	x		
025		RILEY CURSED	occasional*3	x	x	x		
026		RILEY CURSED	occasional*3	x	x	x		

Verse 008—SWAN—is in no b:John Riley texts but Rathvon. This is another sign that b:John Riley is changing.

Verses 013, 014, and 017 are pretty much the same in both branches, though verse 017—“youth and folly”—“typical” for “Young Riley”—becomes a rarity for “John Riley.”

The remaining verses are chimeric elements that are unique in a:Young Riley—*RILEY CURSED*—and branch-defining—*RILEY RETURNS*—b:John Riley.

Vrs	Ln	Pseudo-text	a (16):	a024	a182	a003	a220	a017	b178	b (22):
			Young Riley	1749	1779	1813-1838	1819-1844	1824	1828	John Riley
002	01a	I gently asked her if she would fancy	occasional*8	x	x	x	x			
002	01g	I stepped up to her and kindly asked her	occasional*4					x		typical*17
002	01h	I walked up to her saying								occasional*2
002	01i	So quickly I stepped up and asked her							x	occasional*2
002	01m	Said I my fair one would you marry	occasional*2							
002	02a	All for to be a young sailor's wife	occasional*8	x	x	x	x			
002	02d	If she would be a poor sailor's wife	occasional*2					x		typical*16
002	02g	Like to be a light horseman's wife	occasional*3							
002	02h	Choose to be a sailor's wife							x	occasional*3
002	03a	She said kind sir I would rather tarry	occasional*12	x		x	x	x	x	occasional*11
002	03b	Oh no oh no she quickly answered								occasional*3
002	03e	She said kind sir I will never marry	occasional*2		x					occasional*6
002	04a	I choose to live a sweet single life	typical*15	x	x	x	x	x	x	typical*21

Just one more point.

Rathvon shows “John Riley” changing in the U.S. early in the nineteenth century.

Frank, with its RILEY CURSED chimeric element, shows “Young Riley” to be changing in the U.S. early in the 19th century. When compared to other early “Young Riley” texts, Frank’s text shows that it is also changing in verse 002. Frank’s lines 002 01g and 002 02d, which were to become “typical” for b:John Riley, were different from early a:Young Riley non-U.S. broadsides, which all agreed on different lines.

5 “Youth and folly” on the minstrel stage.

Youth and folly make young men marry
 Then good-by, Biddy darling. I'm going away;
 What can't be cured must be endured;
 Then fare you well, love I'm going away!
 "What can't be cured, must be endured;
 So fare you well, I'm going away.

She cried and sighed so when we parted,
 I said, "Biddy darling, dry up your tears away."
 "Mick-a-Vick, I am broken-hearted
 To think you're going far across the deep-blue sea!"
 What can't be cured, etc.

She was a darling neat young creature
 And, turning round, these, words she said to me:
 "Oh, your purty red hair, Mick-a-Vick, did my heart ensnare, Mick,
 And your gimlet-eyes bored a hole through me!"
 What can't be cured, etc.
 Sung by J. T. Boyce.
 (*Hooley's Songster*, 1863, 48. "Mick-a-Vick") (d016, 1863)

A New York ad for the day's show at Hooley's Opera House in Brooklyn introduces.

THE MOST BRILLIANT AND VARIED
 MINSTREL ENTERTAINMENT
 EVER OFFERED TO THE PUBLIC.
 ANOTHER GRAND CHANGE
 First appearance of the great Ethiopian Comedian
 MR J. T. BOYCE
 (*NY Clipper*, 1863, 199)

"Ethiopian" here is black-face.

A Bodleian broadside has Boyce's dates as 1829-1867. (De Marsan, 1861-1864)

"Youth and folly" has been in all three branches of the Laws N37 family since the beginning.

The form "... makes young men marry" is typical of c:O'Reilly from the County Cavan.

Joyce's form, which he dates to his youth, is

Youth and folly make young men marry,
 So now no longer, love, can I stay;
 What can't be cured must be endured;
 So farewell, darling, I must away.

Joyce, 1909, 233-234, #422 "When First I Came to the County Limerick" (c189, 1840?)

Hooley's Opera House Songster "contains a choice collection of sentimental, comic, and Ethiopian songs as sung by ... vocalists belonging to the renowned band of Hooley's Minstrels." Among those songs are "Bryan O'Linn" ("Oh, Bryan O'Linn had no breeches to wear," sung by S.S. Purdy), "Limerick Races" ("I'm a simple Irish lad," sung by Archy Hughes), and "The Bones of Old Finegan" ("I'm a dacent laboring youth," also sung by Archy Hughes) (*Hooley's Songster*, 1863, 3-4, 66, 59, 60).

Carl Wittke explores the close connection between the American Irish musical stage and the minstrel show in "The Immigrant Theme on the American Stage" (Wittke, 1952). For a closer look at that relationship, listen to *The hidden history of Irish minstrelsy*, J.J. O'Shea's discussion of the subject with Leni Sloan and Mick Moloney (*Irish Minstrelsy*, 2018). You can see years of Hooley ads and programs at *Hooley's Minstrel Playbills*.

This study includes two slightly different versions of this song. MacLagan's "What Can't Be Cured" is labelled "Banjo Song" (MacLagan, 1864?, 9) (d180, 1864?). De Marsan's "What Can't Be Cured" is "as sung by S.S. Purdy" (De Marsan, 1864-1882, 226) (d181, 1864-1882). Sam S. Purdy is listed as a performer for Christy's Minstrels in New York, June 25-30, 1866 (*Christy's Minstrels*, 2024).

A line-by-line analysis overlooked a connection between the minstrel stage song and traditional songs. The writer appears to have been familiar with Laws N35: The Dark-Eyed Sailor. Two minstrel song lines (023 04a, 04a) parody two typical Dark-Eyed Sailor lines (104 01a, 02a).

Vrs	Ln	Pseudo-text	d (3): Riley Minstrel	t (16): The Dark-Eyed Sailor
023	01a	She was a darling neat young creature		
023	01b	My heart is sad lovely Johnny dear	typical*2	
023	02a	Turning round these words she said to me		
023	02b	To think you'd leave your Sally here	typical*2	
023	03a	Your sunburnt hair did my heart ensnare	typical*3	
023	04a	Your gimlet eyes bored a hole through me	typical*3	
104	01a	His coal black eyes and yellow hair		typical*12
104	02a	And pleasing tongue did my heart ensnare		typical*12
104	03a	Genteel he was no rake like you		typical*14
104	04a	To entice a maiden		typical*13
104	05a	To slight the jacket blue		typical*13

The song appears to have had no life outside of the minstrel show.

6 Collected Laws N37 fragments

There is no surprise when fragments of any song are collected.

This section looks at three small fragments that each have pieces of more than one Laws N37 verse. Those pieces are enough not only to demonstrate that the fragments are indeed from a more complete Laws N37 song, but also to identify their branch as well.

6.1 Willet, 1960, “Youth and Folly” (b210, 1960) in England

O its youth and folly makes young girls marry
 And once they're bound they must obey
 O fare thee well young man here's the truth I'll tell you
 I might have been married full five years ago.

(Willet, 1960, “It's Youth and Folly) (b210, 1960)

This song from the Ken Stubbs Field Collection is not among the texts in the initial study, but it illustrates a point:

Fragments from the Laws N37 family carry useful evidence. In this case, the fragment begins with two of the usual “Youth and Folly” lines but ends with another line that connects it to the Laws N37 family.

			a (16):	b (22):	c (25):	b210
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan	1960
017	01a	Youth and folly makes young maids marry	typical*13			x
017	01b	Youth and folly makes young men marry			occasional*11	
010	04a	When we are bound we must obey				x
017	02a	Makes them sigh for another day			occasional*5	
017	02b	Here no longer can I stay			occasional*5	
017	02c	Silly notions make no delay			occasional*2	
017	03b	What can't be cured must be endured	typical*13	occasional*2	occasional*12	
017	04a	Farewell Riley til another day	occasional*6			
017	04b	From all false young men I'm bound away	occasional*3			
017	04c	Fare thee well for I'm going away			occasional*2	
017	04e	Now I am bound for Americay	occasional*2			
017	04g	Farewell darling I must away	occasional*2		occasional*10	
017	04k	Fare thee well young man				x
004	01a	Kind sir if I must tell you	typical*14	typical*15	typical*15	
004	01c	She said it's to marry I ne'er shall tell you			occasional*2	
004	02a	I have been married five years ago	occasional*6		occasional*2	
004	02b	I was to be married seven years ago	typical*9	typical*18	occasional*3	x
004	02c	I have been promised these seven years or			typical*15	
004	02d	Some two or three long years ago				
004	03a	Unto one Riley lived in this country	occasional*6		occasional*2	
004	03b	To one young Riley who lived in this country	typical*9	typical*10		
004	03c	To one Riley from the County of Cavan			typical*17	
004	03e	To a man they call John Riley		occasional*4		
004	03i	I was courted by a young man named Riley		occasional*2		
004	04c	He was the cause of my overthrow	occasional*3	typical*16		
004	04d	He often grieved my heart full sore			typical*18	
004	04h	He has proved my overthrow	occasional*8			
004	04i	He was the cause of my grief and woe	occasional*2			

6.2 *SWAN in the Maritimes.*

“Youth and folly” was the central building block for a minstrel song.

In a later section, I will show how “youth and folly” becomes part of a chimera.

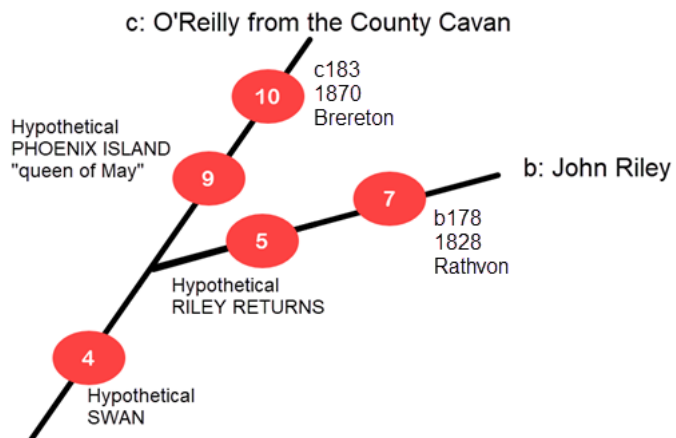
SWAN is the only example I have of a piece of the Laws N37 family that has almost become a stand-alone song. Helen Creighton collected two songs in the Maritimes. Both have variations on the “like a swan” verse.

You're like the swan that floats o'er the ocean
 Making the motion with both your wings.
 Your lovely form it would be a portion
 For any lord or Irish king.
 Sung by Fred Redden
 Creighton, 1961, 75. “The Swan” (c104, 1955)

She's like the swan that swims on the ocean,
 Making motion with both her wings.
 Her snowy bosom would be a portion
 For any lord or a British king
 Sung by Angelo Dornan
 Dornan, 1954, “She's Like the Swan” (c179, 1954)

Both texts have additional fragments that tie them to Laws N37. In my guess at the Laws N37 family tree, I have *SWAN* introduced before “John Riley” and “O'Reilly from County Cavan” are separated.

Since “John Riley” lost its *SWAN* component early, I would expect late fragments to include “O'Reilly” lines, possibly including *PHOENIX ISLAND*.



Angelo Dornan's version adds just two lines'

And if I had you in some lone valley,
You might consent love to be my own.

They are part of the "O'Reilly" *PHOENIX ISLAND* verses:

			a (16):	b (22):	c (25):
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan
006	01a	I said if I had you on Phoenix Island			typical*23
006	02a	One thousand miles from your native home			typical*23
006	03a	Or some lone valley where none would find you			typical*19
006	03b	There with you I'd be happy to go			occasional*2
006	04a	You might consent to be my own			typical*21
007	01a	She said you will not have me in Phoenix Island			typical*18
007	02a	One thousand miles from my native home			typical*18
007	03a	Nor in a valley where none can find me			typical*13
007	04a	So I'll ne'er consent to be your own			occasional*14

Fred Redden's text is longer and needs a closer look.

As I was returning home from Wexford,
Viewing the plains where I used to roam,
I espied damsel, a fair young maiden
Who often grieved my heart full sore.

SWAN

"You lovely creature, you pride of nature,
Why do you differ from all female kind?
For you are youthful, so fair and handsome
And for to marry you might incline."

"You need not tease me or try to please me
For I've been promised ten years or more
To one young Reilly in a foreign country
Who will ne'er return to his native shore."

While the first verse fits the theme of Laws N37 introductions, I have no examples of anything like the first three lines inside or outside the Laws N37 family. The fourth line—“who often grieved my heart full sore”—is a typical line of the “O’Reilly verse”

Kind sir if I must tell you
I have been promised these seven years or more
To one Riley from the County of Cavan
He often grieved my heart full sore.

That verse also contributes to the last of Redden’s verses.

Redden’s third verse is also typical of “O’Reilly”: especially its first line, “You lovely creature, pride of nature.”

Finally, Redden’s first line to verse four--“You need not tease me or try to please me—is from an occasional “O’Reilly” response to an occasional “O’Reilly” *PHOENIX ISLAND* threat.

			a (16):	b (22):	c (25):
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan
014	01a	I said, my dear come let us travel	typical*10		
014	01b	I said, If this be true you've told me plainly	occasional*2		
014	01d	Don't think of Riley but do disdain him		typical*17	
014	01f	There I'd please you and there I'd tease you			occasional*11
014	02a	Go with me to some distant shore	typical*14	typical*20	
014	02b	You might have been married five years	occasional*2		
014	02c	If along with me you'd consent to go			occasional*9
014	03b	Then we'll sail over to Pennsylvania	typical*15	typical*19	occasional*10
014	04a	Adieu to Riley for evermore	typical*16	typical*12	occasional*10
014	04e	Leave John Riley forever more		occasional*2	
016	01a	You need not tease me for love won't please me			occasional*11
016	02a	Along with you I will never go			occasional*10
016	03a	Sail away back whence you came from			occasional*10
016	04a	I'll wait for Riley for evermore			typical*13

I have not found a line to match Redden’s final line—“Who will ne’er return to his native shore”—though “ne’er return,” “never return,” and “his native shore” are common.

Both songs are remnants of c:O’Reilly from the County Cavan

6.3 ***PHOENIX ISLAND (and SWAN) in Ontario.***

Like the Maritimes *SWAN* texts, Mrs. Emma Morrissey's Ontario version of "Phoenix Island" is a remnant of c:O'Reilly from the County Cavan. Looked at that way, her text is close to Fred Redden's Nova Scotia version (c104, 1955), discussed in the preceding section.

The *SWAN* verse changes the simile, but preserves the sense of the rest of the stanza.

You are like a bird flying o'er the ocean
And making motions with both your wings.
Your snow-white bosom would be a portion
Fitted for an Irish lord or an English king.

Two verses of c:O'Reilly from the County Cavan, sung by Fred Redden, are also in Emma Morrissey's version.

You fearless creature, you pride of nature,
How, why do you differ from all female kind?
You are young and handsome, both fair and winsome,
And for to marry you're not inclined.

Oh, do not tease me, or yet displease me,
For with you I'm not inclined to roam.
And you sail back to your native country,
I'll wait for Johnny forevermore

Emma Morrissey's title is from two standard verses of *PHOENIX ISLAND*

I wish I had you on Phoenix Island,
Or a hundred miles from your native home,
Or in some valley where none could find you,
Then you might consent for to be my own.

Oh, you have not got me on Phoenix Island,
Or a hundred miles from my native home,
Or in some valley where none could find me,
So I'll not consent for to be your own.

NOTE: The holders of the collection, York University and the University of Calgary, both deny holding the copyright and are unsure if anyone else does. As far as I can tell, being an unpublished sound recording made in Canada in 1961, the recording is in the public domain according to Canadian law. See the bibliography entry for references to copyright for the lyrics.

7 A Laws N37 menagerie: one-of-a-kind chimera

The one thing I question is the description of “‘The Grey Cock’ as ‘the classic “revenant ballad”’.” This was a view supported by people such as A.L. Lloyd and Frank Purslow decades ago, and it says something for the importance of Cecilia Costello’s version of the song that it can still be upheld today. As Hugh Shields demonstrated in the 1970s, however, most collected versions have nothing ghostly in them at all; this element is a late intrusion in the song’s development. This is not to pass judgment on Cecilia Costello’s text, which has convincing integrity and is justly famous.

(Gammon, 2015, 683)

Consider the “late intrusion.”

How has it been incorporated into the story in the song?

How, if at all, does it reflect on the history of the song?

I look at nine one-of-a-kind chimera in this section.

All include verses from the Laws N37 family.

In some cases those Laws N37 verses are grafted onto the body of another song.

In others the grafting goes in the other direction.

I did not include Mary Cash’s “Lady in Her Father’s Garden” (j040, 2003), a chimera which grafts *PHOENIX ISLAND* onto a Laws N42 text. I think *PHOENIX ISLAND* is from a separate song originating outside the Laws N37 family. See discussions of Mary Delaney’s “Phoenix Island” (c008, 2003) and its relation to c:O’Reilly from the County Cavan (section 2.4). And then see section 8, which discusses Mary Delaney’s and Catherine Doyle’s versions.

7.1 *Huntington, 1990, 309, H826 “James Reilly” (a012, 1939)*

Sam Henry printed this Northern Ireland text.

As I went roving through the County Cavan
For to view the charms of life.
'Twas there I met a lovely maiden,
She appeared to me like an angel bright.

Said I, “Fair maid, it’s would you marry,
Or would ye be a light horseman’s wife.”
“Oh no, kind sir, I would rather tarry,
I prefer to live a sweet single life.’

I asked this fair one ‘What is the reason
You differ far from all female kind,
You are so neat and so very handsome,
To wed with you I would be inclined.”

“Indeed, kind sir, the truth I’ll tell you,
I might have been married seven long years ago
To one, James Reilly, who left this country,
It’s he’s the cause of my grief and woe.”

‘Don’t depend on Reilly, he might deceive you,
But come with me to some foreign shore,
We will both sail over to Pennsylvania,
Bid adieu to Reilly for evermore.”

“It’s seven years since my true love left me,
Seven long years since he sailed away;
And seven more I would wait upon him,
If he’s alive he’ll come back to me.’

When he saw that this maid was constant,
The secret to her he did make known,
Saying, ‘I’m your love and your long lost Reilly,
And since we’ve met, we will part no more.”

(Henry,1939)

A Laws N37 text with a *RILEY RETURNS* theme ending. Is this a b:John Riley song that has left the United States? It is in this section because I think it is something else.

Vrs	Ln	Pseudo-text	a (16): Young Riley	b (22): John Riley	c (25): O'Reilly from the County Cavan	a012 1939
001	01a	As I was walking through the county of Cavan	typical*12		occasional*2	x
001	01c	As I walked out one morning early		typical*12		
001	01d	When first I came to the County Cavan			occasional*12	
001	01j	As I roved out on a summer's morning			occasional*2	
001	01k	As I walked forth one summer's morning	occasional*3			
001	01p	As I walked out one summer's morning		occasional*4	occasional*3	
001	01q	As I walked out one summer's evening		occasional*4		
001	02a	To see the beauties that men delight	typical*16			x
001	02b	To take the cool and pleasant air		typical*17		
001	02c	To view flowers there I chanced to stray			typical*17	
001	02j	To view the fields and take the air		occasional*3		
001	03a	I chanced to spy a most charming damsel	typical*15	occasional*8	occasional*4	x
001	03c	I spied a young fair maid		typical*14	typical*17	
001	04b	She appeared to me like an angel bright	typical*15			x
001	04d	She appeared to me like the queen of May			typical*19	
001	04e	She appeared to me like a lily fair		typical*21		
002	01a	I gently asked her if she would fancy	occasional*8			
002	01g	I stepped up to her and kindly asked her	occasional*4	typical*17	1	
002	01h	I walked up to her saying		occasional*2		
002	01i	So quickly I stepped up and asked her		occasional*2		
002	01k	I asked her kindly would she marry			typical*14	
002	01l	It was then I asked if she would marry			occasional*2	
002	01m	Said I my fair one would you marry	occasional*2			x
002	02a	All for to be a young sailor's wife	occasional*8			
002	02d	If she would be a poor sailor's wife	occasional*2	typical*16		
002	02f	If she'd become a poor sailor's wife			occasional*3	
002	02g	Like to be a light horseman's wife	occasional*3			x
002	02h	Choose to be a sailor's wife		occasional*3	typical*13	
002	02i	If she would be a a soldier's wife			occasional*3	
002	03a	She said kind sir I would rather tarry	occasional*12	occasional*11	typical*17	x
002	03b	Oh no oh no she quickly answered		occasional*3		
002	03e	She said kind sir I will never marry	occasional*2	occasional*6		
002	04a	I choose to live a sweet single life	typical*15	typical*21	typical*18	x

The first two verses set the pattern.

The (a012 1939) **x's** mark the text lines. In the first verse, every (a012, 1939) line is a typical a:Young Riley line.

In verse 002, the first two lines are “unmatched”—in the sense that there are no other Laws N37 “same lines” that include them—and the third and fourth lines are common in all three branches.

			a (16):	b (22):	c (25):	a012
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan	1939
003	01a	I said fair maid what makes you differ	typical*11	occasional*9		
003	01d	Fairest creature pride of nature			typical*17	
003	01e	I asked this fair one what is the reason		occasional*2		x
003	02a	From all the rest of woman kind	typical*11	occasional*6		
003	02b	What makes you differ from all womankind		occasional*8	typical*17	
003	02c	You differ from all female kind		occasional*2		x
003	03a	You are youthful, fair and handsome	typical*12	typical*17	typical*19	x
003	04a	All for to marry you should incline	typical*12	typical*17	typical*19	x
004	01a	Kind sir if I must tell you	typical*14	typical*15	typical*15	x
004	01c	She said it's to marry I ne'er shall tell you			occasional*2	
004	02a	I have been married five years ago	occasional*6		occasional*2	
004	02b	I was to be married seven years ago	typical*9	typical*18	occasional*3	x
004	02c	I have been promised these seven years or more			typical*15	
004	03a	Unto one Riley lived in this country	occasional*6		occasional*2	
004	03b	To one young Riley who lived in this country	typical*9	typical*10		x
004	03c	To one Riley from the County of Cavan			typical*17	
004	03e	To a man they call John Riley		occasional*4		
004	03i	I was courted by a young man named Riley		occasional*2		
004	04c	He was the cause of my overthrow	occasional*3	typical*16		
004	04d	He often grieved my heart full sore			typical*18	
004	04h	He has proved my overthrow	occasional*8			
004	04i	He was the cause of my grief and woe	occasional*2			x
049	02a	Forget Riley he will deceive you	occasional*4			
014	01a	I said, my dear come let us travel	typical*10			
014	01b	I said, If this be true you've told me plainly	occasional*2			
014	01d	There I'd please you and there I'd tease you		typical*17		
014	01f	There I'd please you and there I'd tease you			occasional*11	
014	02a	Go with me to some distant shore	typical*14	typical*20		x
014	02b	You might have been married five years	occasional*2			
014	02c	If along with me you'd consent to go			occasional*9	
014	03b	Then we'll sail over to Pennsylvania	typical*15	typical*19	occasional*10	x
014	04a	Adieu to Riley for evermore	typical*16	typical*12	occasional*10	x
014	04c	There we'll live happy forever more		occasional*2		
014	04e	Leave John Riley forever more		occasional*2		

The third verse is not as clear. The first two lines match “same lines” for two of the 22 b:John Riley texts. The third and fourth lines are common in all three branches.

The fourth verse is also not decisive. The first two lines are common in all three branches, and the third line is common to all but c:O'Reilly from the County Cavan.

The fifth verse—049/014—is not decisive for the same reason, though the first line has four matches out of 16 a:Young Riley lines.

So far, there is no genuine dispute. Some lines show (a012, 1939) is related to all Laws N37 branches, with the closest being a:Young Reilly.

Vrs	Ln	Pseudo-text	a (16):	b (22):	c (25):	a012
			Young Riley	John Riley	O'Reilly from the County Cavan	1939
018	01a	It's seven long years since my love left me				x
018	02a	Seven long years since he sailed away				x
018	03a	And seven more I will wait upon him				x
018	04a	If he's alive he will return to me				x
019	01a	When he found that her heart was loyal		typical*12		x
019	01b	He saw that she loved him truly		occasional*2		
019	01i	He walked up to her with sweet kisses		occasional*2		
019	01j	I stepped up to her to embrace her		occasional*2		
019	02c	He gave her kisses one two and three		typical*21		
019	02k	The secret to her he did make known				x
019	03a	Saying I'm your love and your long lost Riley				x
019	03c	I am the man you call John Riley		typical*20		
019	04b	Returning home to marry thee		occasional*4		
019	04e	And since we've met we will part no more				x
019	04f	I vow I'll never leave you any more		occasional*2		
019	04j	Who's been the cause of your misery		typical*15		

The last two verses—018 and 019—introduce a theme reminiscent of the *RILEY RETURNS* theme, making this text reminiscent of the U.S. branch, b: John Riley. The a:Young Riley and c:O'Reilly from the County Cavan have no “same lines” matching any (a012, 1939) lines.

Both b:John Riley and (a012, 1939) have grafted lines of the Laws N42 branches onto “Young Riley,” to form a *RILEY RETURNS* theme. However, they are almost all different lines.

Vrs	Ln	Pseudo-text	b (22):	a012	i(23):	j(22):
			John Riley	1939	Laws N42: Pretty Fair Maid - US	Laws N42: Pretty Fair Maid - Not US
018	01a	It's seven long years since my love left me		X		
018	02a	Seven long years since he sailed away		X		
018	03a	And seven more I will wait upon him	occasional*2	X	occasional*3	typical*10
018	04a	If he's alive he will return to me		X	occasional*3	occasional*11
019	01a	When he found that her heart was loyal	typical*12	X		occasional*7
019	02c	He gave her kisses one two and three	typical*21		typical*19	occasional*5
019	02k	The secret to her he did make known		X		
019	03a	Saiying I'm your love and your long lost Riley		X		
019	03c	Saying I am the man you call Riley	typical*20			
019	04a	And since we've met we will part no more		X		
019	04j	Who's been the cause of your misery	typical*15			

The source Laws N42 verse that supplies the third and fourth line looks something like

018 01b It's seven years since I had a true love
 018 02f Seven long years since I did him see
 018 03a And seven more I will wait upon him
 018 04a If he's alive he will return to me

Both b:John Riley and (a012,1939) share the first line of verse 019: "When he found that her heart was loyal"—or words to that effect—from Laws N37. The following "same line" for b:John Riley is usually "He gave her kisses one two three," which (a012, 1939) replaces with its own "The secret to her he did make known." Lines 3 and 4 for both owe nothing to Laws N42 or each other.

The Laws N42 dependence for the *RILEY RETURNS* theme is different for b:John Riley and (a012, 1939).

Vrs	Ln	Pseudo-text	b (22):	a012	i(23):	j(22):
			John Riley	1939	Laws N42: Pretty Fair Maid - US	Laws N42: Pretty Fair Maid - Not US
018	01a	It's seven long years since my love left me		X		
018	02a	Seven long years since he sailed away		X		
018	03a	And seven more I will wait upon him	occasional*2	X	occasional*3	typical*10
018	04a	If he's alive he will return to me		X	occasional*3	occasional*11
019	01a	When he found that her heart was loyal	typical*12	X		occasional*7
019	02c	He gave her kisses one two and three	typical*21		typical*19	occasional*5
019	02k	The secret to her he did make known		X		
019	03a	Saiying I'm your love and your long lost Riley		X		
019	03c	Saying I am the man you call Riley	typical*20			
019	04a	And since we've met we will part no more		X		
019	04j	Who's been the cause of your misery	typical*15			

Another Laws N37 study text includes both verses 18 and 19.

That is Fowke and Rahn's Ontario version, "George Riley," collected from LaRena Clark (b191, 1965)

Vrs	Ln	Pseudo-text	b(22):	b191	i(23):	j(22):
			John Riley	1965	Laws N42: Pretty Fair Maid - US	Laws N42: Pretty Fair Maid - not US
018	01c	It's seven years since I loved a sailor		X		occasional*3
018	02f	Seven long years since I did him see		X		occasional*7
018	03a	And seven more I will wait upon him	occasional*2	X	occasional*3	typical*18
018	04a	he's alive he will return to me		X	occasional*3	occasional*11
019	01a	When he found that her heart was loyal	typical*12	X		occasional*7
019	02c	He gave her kisses one two and three	typical*21	X	typical*19	occasional*5
019	03c	Saying I am the man you call Riley	typical*20	X		
019	04j	Who's been the cause of your misery	typical*15	X		

LaRena Clark's full text fits b:John Riley.

There is not much to choose between the two versions for verse 018. While Clark's is closer to the Laws N42 source, the differences are explainable as "folk process" changes.

The (a012, 1939) text matches the first line of the usual b:John Riley verse 019.

The (b191, 1965) version matches all four lines of that 'b:John Riley' verse.

In conclusion, the first five verses of (a012, 1939) are from a:Young Riley.

The last two verses are based on Laws N42 but are independent of b:John Riley.

The (a012,1939) chimera is unique among the texts I have seen.

7.2 Butcher, 1976, "Youghal Harbour" (a092, 1976)

"Few of our national airs are better known than Youghal Harbour", said Hardiman in his *Irish Minstrelsy*, 1831. Bunting in his 1796 volume published the tune under the title *Maidin Fhómhair* (On an autumn morning), and Dr. Donal O'Sullivan lists about a dozen printed variants in the *Journal of the Irish Folk Song Society*, Vols. XXII-XXIII, 1926.

(Ó Conluain, 1975; White, 2024,29)

Eddie Butcher's recording of "Youghal Harbour" has the title, tune, and opening lines that are also in "Youghall Harbour" songs. However, those are not its only characteristics that make his song a chimera. He grafts the "Youghall Harbour" theme as an introduction to a "Young Riley" story. Before examining Eddie Butcher's text, I will look at a few versions of the "Youghall Harbour" story. Three versions of the story are included in the study, along with small samples. Those, and a few Irish texts, contribute to a "Youghall Harbour" theme.

x: Youghall Harbour, apparently derived from the Irish and apparently not from a broadside.
 y:Youghall Harbour broadside, often printed in English as "Youghall Harbour."
 z: Youghall Harbour answer, a broadside sequel, in English, to the "Youghall Harbour" broadside.

Here, verse by verse, are the plots to each. How much of the "Youghall Harbour" theme do they contribute to the Eddie Butcher text?

In each song, the storyteller is the man.

y:Youghall Harbour broadside

1. I met a beautiful woman one morning in Youghall Harbour. I thought her "the queen of May."
 I embraced her and kissed her. She objected, saying I should not muss her garment. Besides,
 I would have more "pleasure" at home with my wife.
2. I told her I had no wife, but had a house and fine things. I invited her home where I
 would clothe her "in rich array" and we could drink fine stuff and "repose till the break of day"
3. She was not impressed by my promises, but if I promised to marry her in church, she
 would take me home to her parents in Capperquin. We would get married in the morning.
4. I agreed to marry. We spent the rest of the day carousing.
5. Then, she said that she was no longer the virgin she was when we met. If I kept my promise
 and went with her to Capperquin, "for ever after we will live in peace."
6. We went to see the rector. While they were arguing, I made my getaway. She was a
 "silly fair maid" to give away her "virgin flower." So much for priests, deacons,
 and silly maids.

(Armstrong, 1820-1824a, "Youghall Harbour") (y202,1820-1824)

z: Youghall Harbour answer

1. I met a "killing charmer" one morning in Youghall Harbor.
2. "As I view'd each feature," I compared her to the woman I had left in Ranthangan.
She recognized me. She said she had languished in my absence. She was happy to see me now.
3. She said I had deceived her. Had got my will. If I kept my promise, now she would "cease to mourn."
She was raising a "darling baby" for me. Let's go to Capperquin and we will "all live happy."
4. I said her parents "did disdain me," so I left this county. Do you remember, I said, how I should have
"a handsome farm" near Capperquin.
5. But, I said, it was her father who "would not receive me," so I went to Leinster and courted another
woman in Ranthangan. Then I left Nancy of Capperquin, telling her I was returning to Ranthangan
and, if I "win her favors," I will "leave off roving" and "evermore will her adore."
(Armstrong, 1820-1824b, "Answer to Youghall Harbour") (z203,1820-1824)

x: Youghall Harbour

1. I met a beautiful woman one morning in Youghall Harbour. Her cheeks were like "the dawn of
day."
I touched her and asked for a kiss. She asked that I not muss her garment. Besides, she said,
"none in Erin my grief can know."
2. She had just left Youghall, she said, and her lover told her not to return. She was going to
Capperquin,
"a poor girl forlorn." She was finished with those who "deceive us ... leave us ... send us heartsick
and
barefoot home."
3. I proposed marriage, a home in Youghall Harbour, "a lace cap like any lady" ... "And if God please,
maybe a little baby ... to nestle within your arm."
(Huntington, 1990, 273, H593 "Youghall Harbour") (x195, 1933)

The comment, by Sean O Boyle, accompanying the song, is, "a surprisingly good translation of Gaelic." Henry does not name a singer and does not include his source for the text (Henry, [1933]). The original translation is probably from *Lays of the Western Gael* (Ferguson, 1865, 214-215). That is likely also the source for O'Connor (O'Connor, 1901, 95, "Youghall Harbor")(x204, 1901). Ferguson's source is likely Hardison's *Irish Minstrelsy* (Hardison, 1831, 348-349, "Eóchaill"); as far as Google Translate takes me, Ferguson's text is a "surprisingly good translation." If Harding's text is complete, then the Irish version is not the ugly song portrayed by the broadsides. However, see the discussion of Healey's translation next.

I guess that this version, x: Youghall Harbour, was never sung in English. Hardiman's comment, in 1831, is:

Few of our national airs are better known than "Youghall Harbour," The original words of that favorite rustic ballad, have been thought worthy of preservation; with that view they are here inserted: _

The question on any text of this or of y:Youghall Harbour broadside is, "was it edited to eliminate the abandonment last verse?" So far, none of the English texts I have examined eliminate the abandonment verse.

Healey's translation from Irish

James Healy printed an Irish text in three verses—maybe cut off for lack of space (Healy, 1967b, 134, #78 "Eochail")—which he translated into rhyming English of four verses.

1. I met a beautiful woman one morning in Youghall Harbour. Her cheeks were like "a rose at dawning."

I put my arm around her and begged for a kiss. She asked that I not tear her garment. Besides, she said, "what would your dear wife say?"

2. I told her I had no wife. I'd had plans, "but they all miscarried." I asked her to marry, return with me to Youghal, and she'd "never want for a thing no more."

3. She had just left Youghall "with anger burning", she said. She had no friend there to stop her. She was

"just a girl who is sad and lonely," going to Capperquin,

4. I said, "I'll sit beside you your grief to lighten." We sat and, "for an hour-and-a-half I contrived to warm her," "with hugs, and kisses, and the devil knows more. Then I left for Youghal ... left her walking to Capperquin."

(Healy, 1967b, 135-136, #79 " My Sunday Morning Maiden")

A macaronic broadside and approximate translation.

Attachment 2 is “Youghall Harbour macaronic broadside.” It shows stages of attempted translation, from broadside phonetic Irish to literal Irish, to English. The summarized English verses are labelled “E1”, “E2” ... and the summarized Irish “translated” verses are labelled “I1”, “I2”, ... The English verses follow y:Youghall Harbour broadside, but omit verse 6: the desertion. The Irish verse I5 restores that omission.

- E1. I met a beautiful woman one morning in Youghall Harbour. I thought her “the queen of May.”
I embraced her and kissed her. She objected, saying I should not muss her garment. Besides,
I would have more “pleasure” at home with my wife.
- I1. I met a beautiful woman one morning in Youghall Harbour. Her cheeks were “redder than
berries and roses.” I put my hand on her breast and asked for a kiss. She asked that I not
tear her cloak.
- E2. I told her I had no wife, but had a house and fine things. I invited her home where I
would clothe her “in rich array” and we could drink fine stuff and “repose till the break of day”
- I2. I told her I had no wife, though I had given “love to a woman.” I said that if she came with me
I would buy her a house and a little property. She would have a “high cauled cap” and other
fine things, and a place for a child.
- E3. She was not impressed by my promises but if I promised to marry her in church, she
would take me home to her parents in Capperquin. We would get married in the morning.
- I3. I said my family wants to move to Newfoundland, but I have no desire “for hard work or
splitting trees,” storms, and cold weather. No chance I would go there.
- E4. I agreed [to marry her in church]. We spent the rest of the day carousing.
- I4. [Too many untranslated words here but] “... until I married her, put a hat on her, dress and
cloak,...
- E5. Then, she said that she was no longer the virgin she was when we met.
If I kept my promise and went with her to Capperquin, “for ever after we will live in peace.”
- I5. She had a baby who died in a month. I “went abroad and will never return.” She prayed to
the King of Grace and Mother Mary that I may come home to her in Youghall.

The reference to splitting wood in Newfoundland is probably not so much to building a house but to the winter occupation of lumbering in the scrub pine forests up north (see, for example, Peacock, 1965b: 746-747, “The Boys at ‘Ninety-Five’; 757-758, “Reid’s Express”; 761-762, “Twin Lakes”). The references to caps—especially “high-cauled caps”—is to a nineteenth century fashion (O’Neill, 1910, 175).

The translator commented, “The Irish parts seem to come of the well-known song Eochail and bits of other songs like Máire Ní Mhongáin as well as random song lines. It’s as if someone knew a bit of Eochail and started improvising with the rest.”

All I know about “Máire Ní Mhongáin” is this description: “this is a lament by a woman called Máire Ní Mhongáin, many of whose children had emigrated” (Uí Ógáin, 1996/1997, 312). Following that lead further would take me too far afield.

What versions are sung in English?

The versions I have described, and Eddie Butcher's version below, seem to cast the singer in one of these lights: a sympathetic view as he offers marriage, an unsympathetic view as he seduces and abandons his prey, or—as in Eddie Butcher's version—a neutral picture of an unsuccessful wooer. What role do recorded performers take?

Steve Roud's Folk Song Index lists only four sung versions of Roud #2734 (Roud, 2024a).

“Youghal Harbour” performed by Eddie Butcher (1961, 1966) (a092, 1976)

“Youghal Harbour” performed by Robert Cinnamond (1950s, 1955) (y216, 1955)

“Youghal Harbour” performed by Frederick White (1906) (y217, 1906)

“Youghal Harbour” performed by Eithne O'Connor (1981) (a219, 1981)

Eddie Butcher's version, as I said, is that of the unsuccessful wooer.

Eithne O'Connor's version was learned from Eddie Butcher.

Frederick White's Southampton version is a fragment that changes the second verse warning to an invitation, and the text to a love song.

In Yeovil harbour one summer's morning
I met my darling all on the way,
She sang so sweetly and so completely
I thought she was the Queen of May.

All in my arms I did enfold her,
No heart more bolder could her embrace,
When she says, 'My darling, don't spoil my garment,
We will find more joy in some other place.'

The Robert Cinnamond version is longer, following y:Youghall Harbour broadside, but by eliminating the final verses, it too is a love song. The verse sequence is

1. I met a beautiful woman one morning in Youghall Harbour. I thought she was “the queen of May.”
I embraced her and kissed her. She objected, saying I should not muss her garment. Besides,
I would have more “pleasure” at home with my wife.
2. I told her I had no wife, but had a house and fine things. I invited her home where I
would clothe her “in rich array” and we could drink fine stuff and “repose till the break of day”
3. She was not impressed by my promises, but if I promised to marry her in church, she
would take me home to her parents in Capperquin. We would get married in the morning.
4. We spent the rest of the day carousing.

In the fourth verse, Cinnamond does not sing about the agreement to marry.

A Pitts broadside confuses the issue by including all the verses but changing the sequence.

1. I met a beautiful woman one morning in Youghall Harbour. I thought she was “the queen of May.”
I embraced her and kissed her. She objected, saying I should not muss her garment. Besides,
I would have more “pleasure” at home with my wife.
4. I agreed to marry. We spent the rest of the day carousing.
2. I told her I had no wife, but I had a house and fine things. I invited her home where I
would clothe her “in rich array” and we could drink fine stuff and “repose till the break of day”
3. She was not impressed by my promises, but if I promised to marry her in church, she
would take me home to her parents in Capperquin. We would get married in the morning.
6. We went to see the rector. While they were arguing, I made my getaway. She was a
“silly fair maid” to give away her “virgin flower.” So much for priests, deacons,
and silly maids.
5. Then, she said that she was no longer the virgin she was when we met. If I kept my promise
and went with her to Capperquin, “forever after we will live in peace.”

(Pitts, 1819-1844c, "Youghall Harbour") (y218,1819-1844)

Eddie Butcher's song

Vrs	Ln	Pseudo-text	a (16):	b (22):	c (25):	a092	y(10*):
			Young Riley	John Riley	O'Reilly from the County Cavan	1976	Youghall Harbour broadside
001	01g	Youghall Harbour on a summer's morning				x	typical*6
001	01h	One summer's morning as I was walking					occasional*2
001	03b	I met my darling going her way				x	typical*9
001	03g	She sang so charming she did delight me					typical*6
001	04a	Her voice was clear and she sung so charming				x	occasional*2
001	04c	She appeared to me like a turtle dove				x	
001	04f	I stopped a while and thus she did say				x	
109	01a	Oh Jamie Jamie are you going to leave me				x	
109	02a	Or are you going where bullets fly				x	
109	03a	A handsome youth and my dearest jewel				x	
109	04a	I love you well and I can't deny				x	
110	01a	Nancy darling was I to marry				x	
110	02a	What would your false-hearted parents say				x	
110	03a	That they raised a daughter with such a fortune				x	
110	04a	And carelessly she threw herself away				x	
111	01a	Before that I would live at variance				x	
111	02a	All with your parents and brothers too				x	
111	03a	It was then that banished you from my arms				x	
111	04a	Unto your charms I'll now bid adieu				x	

Note: y(10*) Texts y212, y216, y217, y232, and y235 added for the revision.

The first four verses are a reference to the "Youghall Harbour" family of songs.

Only the first two lines are "same lines" in the family. The remaining lines are a reconstructed story that reflects the earlier versions of seduction and abandonment. The reference to "false hearted parents" seems a deception borrowed from z: Youghall Harbour answer.

Oh, Youghal harbour on a summer's morning,
I met my darling upon the way;
The sun was shining, she looked so charming
I stopped a while and she thus did say:

Oh, Jamie, Jamie, are you going to leave me
Or are you going where bullets fly?
A handsome youth and my dearest jewel,
I love you well and I can't deny.

Oh Nancy darling, was I to marry you
What would your false hearted parents say?
That they reared a daughter with such a fortune
And carelessly she threw herself away!

Before that I would live at variance
All with your parents and brothers too—
It was them that banished you far from my arms—
Unto your charms I'll now bid adieu.

Vrs	Ln	Pseudo-text	a (16):	b (22):	c (25):	a092	y(10*):
			Young Riley	John Riley	O'Reilly from the County Cavan	1976	Youghall Harbour broadside
001	01a	As I was walking through the county of Cavan	typical*12		occasional*2	x	
001	01c	As I walked out one morning early		typical*12			
001	01d	When first I came to the County Cavan			occasional*12		
001	01j	As I roved out on a summer's morning			occasional*2		
001	01k	As I walked forth one summer's morning	occasional*3				
001	01p	As I walked out one summer's morning		occasional*4	occasional*3		
001	01q	As I walked out one summer's evening		occasional*4			
001	02a	To see the beauties that men delight	typical*16			x	
001	02b	To take the cool and pleasant air		typical*17			
001	02c	To view flowers there I chanced to stray			typical*17		
001	02j	To view the fields and take the air		occasional*3			
001	03a	I chanced to spy a most charming damsel	typical*15	occasional*8	occasional*4	x	
001	03c	I spied a young fair maid		typical*14	typical*17		
001	04b	She appeared to me like an angel bright	typical*15				
001	04c	She appeared to me like a turtle dove				x	
001	04d	She appeared to me like the queen of May			typical*19		typical*9
001	04e	She appeared to me like a lily fair		typical*21			

Note: y(10*) Texts y212, y216, y217, y232, and y235 added for the revision.

The fifth verse introduces the a:Young Riley opening.

As I walked up through the county Cavan
 To view the sweet and the bonds of love
 Who did I spy but a charming fair maid,
 She appeared to me like a turtle dove.

The fourth line is not the typical "She appeared to me like an angel bright."
 Otherwise, the verse is typical a:Young Riley.

Vrs	Ln	Pseudo-text	a (16): Young Riley	b (22): John Riley	c (25): O'Reilly from the County Cavan	a092 1976	y(10*): Youghall Harbour broadside
002	01a	I gently asked her if she would fancy	occasional*8				
002	01g	I stepped up to her and kindly asked her	occasional*4	typical*17		x	
002	01h	I walked up to her saying		occasional*2			
002	01i	So quickly I stepped up and asked her		occasional*2			
002	01k	I asked her kindly would she marry			typical*14		
002	01l	It was then I asked if she would marry			occasional*2		
002	01m	Said I my fair one would you marry	occasional*2				
002	02a	All for to be a young sailor's wife	occasional*8				
002	02d	If she would be a poor sailor's wife	occasional*2	typical*16			
002	02f	If she'd become a poor sailor's wife			occasional*3		
002	02g	Like to be a light horseman's wife	occasional*3				
002	02h	Choose to be a sailor's wife		occasional*3	typical*13		
002	02i	If she would be a soldier's wife			occasional*3		
002	02j	Would she consent to be a dragoon's wife				x	
002	03a	She said kind sir I would rather tarry	occasional*12	occasional*11	typical*17		
002	03b	Oh no oh no she quickly answered		occasional*3			
002	03c	With modest blushes she thus made answer				x	
002	03e	She said kind sir I will never marry	occasional*2	occasional*6			
002	04a	I choose to live a sweet single life	typical*15	typical*21	typical*18	x	
004	01a	Kind sir if I must tell you	typical*14	typical*15	typical*15		
004	01c	She said it's to marry I ne'er shall tell you			occasional*2		
004	01h	Had I a-married I might been married				x	
004	02a	I have been married five years ago	occasional*6		occasional*2		
004	02b	I was to be married seven years ago	typical*9	typical*18	occasional*3	x	
004	02c	I have been promised these seven years or more			typical*15		
004	03a	Unto one Riley lived in this country	occasional*6		occasional*2		
004	03b	To one young Riley who lived in this country	typical*9	typical*10		x	
004	03c	To one Riley from the County of Cavan			typical*17		
004	03e	To a man they call John Riley		occasional*4			
004	03i	I was courted by a young man named Riley		occasional*2			
004	04c	He was the cause of my overthrow	occasional*3	typical*16		x	
004	04d	He often grieved my heart full sore			typical*18		
004	04h	He has proved my overthrow	occasional*8				
004	04i	He was the cause of my grief and woe	occasional*2				

Note: y(10*) Texts y212, y216, y217, y232, and y235 added for the revision.

I stepped up to her and fondlie asked her
 Would she consent to be a dragoon's wife;
 With modest blushes she thus made answer:
 Kind sir, I mean to lead a single life.

Had I a-married, I might been married,
 I could been married many's a year ago
 To a man named Reilly lived in this country,
 It was him that caused my sad overthrow.

Vrs	Ln	Pseudo-text	a (16):	b (22):	c (25):	a092	y(10*):
			Young Riley	John Riley	O'Reilly from the County Cavan	1976	Youghall Harbour broadside
014	01a	I said, my dear come let us travel	typical*10				
014	01b	I said, If this be true you've told me plainly	occasional*2				
014	01d	Don't think of Riley but do disdain him		typical*17		x	
014	01f	There I'd please you and there I'd tease you			occasional*11		
014	02a	Go with me to some distant shore	typical*14	typical*20		x	
014	02b	You might have been married five years	occasional*2				
014	02c	If along with me you'd consent to go			occasional*9		
014	03b	Then we'll sail over to Pennsylvania	typical*15	typical*19	occasional*10	x	
014	04a	Adieu to Riley for evermore	typical*16	typical*12	occasional*10	x	
014	04c	There we'll live happy forever more		occasional*2			
014	04e	Leave John Riley forever more		occasional*2			
015	01b	If I should sail to Pennsylvania	typical*9				
015	01c	Was I to sail on the brimy ocean				x	
015	01e	I'll not go with you to Pennsylvania		typical*14			
015	01g	I'll not leave off thinking of John Riley		occasional*2			
015	01h	As we were sailing all on the ocean	occasional*2				
015	02a	Or if I should go to some distant shore	occasional*6				
015	02b	I'll not go with you to a distant shore		typical*18			
015	02c	The winds to blow and the seas to roar	occasional*3			x	
015	02d	Or any far and distant shore	occasional*5				
015	03a	My poor heart would still be aching	typical*11				
015	03b	I surely thought my heart was broken	occasional*3			x	
015	03c	My heart's with Riley I can't forget him		typical*18			
015	04a	For young Riley whom I adore	typical*11				
015	04b	Though I may see him never more		typical*13			
015	04c	When I thought of Riley I left on shore	occasional*3			x	
015	04e	Although his face I may see no more		occasional*4			

Note: y(10*) Texts y212, y216, y217, y232, and y235 added for the revision.

Don't depend on Reilly for he'll deceive you
 But come with me unto yon Irish shore
 Where we'll sail over to Pennsylvania,
 Bid adieu to Reilly for ever more.

Was I to sail on yon brimy ocean,
 The winds to blow and the seas to roar,
 I thought my very heart would ha' split asunder
 When I thought on Reilly that I left on shore.

Vrs	Ln	Pseudo-text	a (16):	b (22):	c (25):	a092	y(10*):
			Young Riley	John Riley	O'Reilly from the County Cavan	1976	Youghall Harbour broadside
017	01a	Youth and folly makes young maids marry	typical*13			x	
017	01b	Youth and folly makes young men marry			occasional*11		
017	02a	Makes them sigh for another day			occasional*5		
017	02b	Here no longer can I stay			occasional*5		
017	02c	Silly notions make no delay			occasional*2		
010	04a	When we are bound we must obey	typical*13			x	
017	03b	What can't be cured must be endured	typical*13	occasional*2	occasional*12	x	
017	04a	Farewell Riley til another day	occasional*6				
017	04b	From all false young men I'm bound away	occasional*3				
017	04c	Fare thee well for I'm going away			occasional*2		
017	04e	Now I am bound for Americay	occasional*2				
017	04g	Farewell darling I must away	occasional*2		occasional*10		
017	04h	Farewell darling for I'm away				x	

Note: y(10*) Texts y212, y216, y217, y232, and y235 added for the revision.

But youth and folly makes fair maids marry
 And when they're married then they must obey;
 What can't be cured must be endured,
 So farewell darling, for I'm away.

The verses that Eddie Butcher included are not clearly a:Young Riley or b:John Riley;
 c:O'Reilly from the County Cavan is not a serious contender. It is the verses omitted
 --specifically *RILEY RETURNS*—that makes this an a:Young Riley text.

7.3 ***Cutting, 1944, 78-79, "John Riley" (b186, 1944)***

"The ripest apple is soonest rotten;
The hottest love is soonest cold.
Young man's vows are soon forgotten;
I pray, young man, do not be so bold." –
(Cutting, 1944, 78-79, "John Riley") (b186, 1944)

That verse is the only graft onto Cutting's "John Riley."

Incidentally, it is part of the *RILEY CURSED* attachment to the a:Young Riley broadside, Frank's "William Riley" (a017,1824) and its two closely related texts: (a187,1840; a107, 1856- 1861).

The difference is that this is a b:John Riley chimera that is not likely to have found its attachment in a:Young Riley. This is so different in tone that, in this text, Riley replies:

"I've sailed the ocean, gained high promotion;
I've gained riches, have golden store;
Come down to church, love, and we'll be married.
I vow I'll never deceive you more."

The first six verses are typical Laws N37, but specific to b:John Riley.

Vrs	Ln	Pseudo-text	a (16):	b (22):	c (25):	b186
			Young Riley	John Riley	O'Reilly from the County Cavan	1944
001	01a	As I was walking through the county of Cavan	typical*12		occasional*2	
001	01c	As I walked out one morning early		typical*12		x
001	01d	When first I came to the County Cavan			occasional*12	
001	01j	As I roved out on a summer's morning			occasional*2	
001	01k	As I walked forth one summer's morning	occasional*3			
001	01p	As I walked out one summer's morning		occasional*4	occasional*3	
001	01q	As I walked out one summer's evening		occasional*4		
001	02a	To see the beauties that men delight	typical*16			
001	02b	To take the cool and pleasant air		typical*17		
001	02c	To view flowers there I chanced to stray			typical*17	
001	02j	To view the fields and take the air		occasional*3		x
001	03a	I chanced to spy a most charming damsel	typical*15	occasional*8	occasional*4	x
001	03c	I spied a young fair maid		typical*14	typical*17	
001	04b	She appeared to me like an angel bright	typical*15			
001	04d	She appeared to me like the queen of May			typical*19	
001	04e	She appeared to me like a lily fair		typical*21		x
002	01a	I gently asked her if she would fancy	occasional*8			
002	01g	I stepped up to her and kindly asked her	occasional*4	typical*17		x
002	01h	I walked up to her saying		occasional*2		
002	01i	So quickly I stepped up and asked her		occasional*2		
002	01j	I stepped up to her and said fair lady				
002	01k	I asked her kindly would she marry			typical*14	
002	01l	It was then I asked if she would marry			occasional*2	
002	01m	Said I my fair one would you marry	occasional*2			
002	02a	All for to be a young sailor's wife	occasional*8			
002	02d	If she would be a poor sailor's wife	occasional*2	typical*16		x
002	02f	If she'd become a poor sailor's wife			occasional*3	
002	02g	Like to be a light horseman's wife	occasional*3			
002	02h	Choose to be a sailor's wife		occasional*3	typical*13	
002	02i	If she would be a soldier's wife			occasional*3	
002	03a	She said kind sir I would rather tarry	occasional*12	occasional*11	typical*17	x
002	03b	Oh no oh no she quickly answered		occasional*3		
002	03e	She said kind sir I will never marry	occasional*2	occasional*6		
002	04a	I choose to live a sweet single life	typical*15	typical*21	typical*18	x

As I walked out one morning early,
To view the fields and take the air,
'Twas then I spied a pretty damsel –
She was like a lily fair.

I stepped up to her and kindly asked her
If she would be a poor sailor's wife.
"Oh, no, kind sir, I would rather tarry.
I choose to lead a sweet single life."

Vrs	Ln	Pseudo-text	a (16):	b (22):	c (25):	b186
			Young Riley	John Riley	O'Reilly from the County Cavan	1944
003	01a	I said fair maid what makes you differ	typical*11	occasional*9		x
003	01d	Fairest creature pride of nature			typical*17	
003	01e	I asked this fair one what is the reason		occasional*2		
003	02a	From all the rest of woman kind	typical*11	occasional*6	1	
003	02b	What makes you differ from all womankind		occasional*8	typical*17	x
003	02c	You differ from all female kind		occasional*2		
003	03a	You are youthful, fair and handsome	typical*12	typical*17	typical*19	x
003	04a	All for to marry you should incline	typical*12	typical*17	typical*19	x
004	01a	Kind sir if I must tell you	typical*14	typical*15	typical*15	x
004	01c	She said it's to marry I ne'er shall tell you			occasional*2	
004	02a	I have been married five years ago	occasional*6		occasional*2	
004	02b	I was to be married seven years ago	typical*9	typical*18	occasional*3	x
004	02c	I have been promised these seven years or more			typical*15	
004	03a	Unto one Riley lived in this country	occasional*6		occasional*2	
004	03b	To one young Riley who lived in this country	typical*9	typical*10		
004	03c	To one Riley from the County of Cavan			typical*17	
004	03e	To a man they call John Riley		occasional*4		x
004	03i	I was courted by a young man named Riley		occasional*2		
004	04c	He was the cause of my overthrow	occasional*3	typical*16		x
004	04d	He often grieved my heart full sore			typical*18	
004	04h	He has proved my overthrow	occasional*8			
004	04i	He was the cause of my grief and woe	occasional*2			

“Oh, now, dear madam, what makes you differ?
 What makes you differ from all womankind?
 You’re young and graceful, tall and handsome.
 For to marry you might incline.” –

“Oh, well, kind sir, if I must tell you,
 I might have been married three years ago
 To a young man named John Riley,
 He’s been the cause of my overthrow.” –

Vrs	Ln	Pseudo-text	a (16):	b (22):	c (25):	b186
			Young Riley	John Riley	O'Reilly from the County Cavan	1944
014	01a	I said, my dear come let us travel	typical*10			
014	01b	I said, If this be true you've told me plainly	occasional*2			
014	01d	There I'd please you and there I'd tease you		typical*17		x
014	01f	There I'd please you and there I'd tease you			occasional*11	
014	02a	Go with me to some distant shore	typical*14	typical*20		x
014	02b	You might have been married five years	occasional*2			
014	02c	If along with me you'd consent to go			occasional*9	
014	03b	Then we'll sail over to Pennsylvania	typical*15	typical*19	occasional*10	x
014	04a	Adieu to Riley for evermore	typical*16	typical*12	occasional*10	x
014	04c	There we'll live happy forever more		occasional*2		
014	04e	Leave John Riley forever more		occasional*2		
015	01b	If I should sail to Pennsylvania	typical*9			
015	01e	I'll not go with you to Pennsylvania		typical*14		x
015	01g	I'll not leave off thinking of John Riley		occasional*2		
015	01h	As we were sailing all on the ocean	occasional*2			
015	02a	Or if I should go to some distant shore	occasional*6			
015	02b	I'll not go with you to a distant shore		typical*18		x
015	02c	The winds to blow and the seas to roar	occasional*3			
015	02d	Or any far and distant shore	occasional*5			
015	03a	My poor heart would still be aching	typical*11			
015	03b	I surely thought my heart was broken	occasional*3			
015	03c	My heart's with Riley I can't forget him		typical*18		x
015	04a	For young Riley whom I adore	typical*11			
015	04b	Though I may see him never more		typical*13		x
015	04c	When I thought of Riley I left on shore	occasional*3			
015	04e	Although his face I may see no more		occasional*4		

“Oh, say no more about this Riley,
But come with me to a distant shore.
We'll sail over to Pennsylvania
And adieu to Riley forevermore.” –

“I won't go with you to Pennsylvania;
I won't go with you to a distant shore.
My heart is with him; I can't forget him,
Although I never shall see him more.”

Finally, *RILEY RETURNS*. The typical b:John Riley ending with the “ripest apple” graft. In this study, that verse comes from a small set: v:Madam I Have Gold and Silver. The verse

The ripest apple will soon grow rotten,
 The heart of a man will soon grow cold;
 The thoughts of a young man will soon be forgotten;
 So pray, young woman, oh! Don’t be bold.

goes back to the seventeenth century (Ebsworth, 1897b, 852. “The Handsom’ Woman”).

Vrs	Ln	Pseudo-text	a (16): Young Riley	b (22): John Riley	c (25): O'Reilly from the County Cavan	b186 1944	v(11): Madam I Have Gold and Silver
019	01a	When he found that her heart was loyal		typical*12		x	
019	01b	He saw that she loved him truly		occasional*2			
019	01i	He walked up to her with sweet kisses		occasional*2			
019	01j	I stepped up to her to embrace her		occasional*2			
019	02c	He gave her kisses one two and three		typical*21		x	
019	03c	I am the man you call John Riley		typical*20		x	
019	04b	Returning home to marry thee		occasional*4			
019	04f	I vow I'll never leave you any more		occasional*2			
019	04j	Who's been the cause of your misery		typical*15		x	
025	01a	The ripest apple is soonest rotten	occasional*3			x	occasional*4
025	02a	The hottest love is soonest cold	occasional*3			x	occasional*3
025	03a	But love grows colder as love grows older	occasional*3			x	occasional*4
025	04a	And fades away like the morning dew	occasional*3			x	occasional*4
020	01a	I have travelled late I have travelled early		occasional*2			
020	01c	I have laid up silver and gold in store		occasional*7		x	
020	02b	I have laid up silver and gold in store		typical*13		x	
020	03a	No longer tarry now love we'll marry		occasional*11			
020	03b	Come to church and we'll be married		occasional*2		x	
020	04a	Sail around some distant shore		occasional*2			
020	04c	Upon my vow I'll leave you no more		occasional*8		x	

Now when I found her love was Riley's,
 I gave her kisses one, two, three
 Saying, “I’m that young man once called Riley,
 Who’s been the cause of your misery.” –

“The ripest apple is soonest rotten;
 The hottest love is soonest cold.
 Young man’s vows are soon forgotten;
 I pray, young man, do not be so bold.” –

“I’ve sailed the ocean, gained high promotion;
 I’ve gained riches, have golden store;
 Come down to church, love, and we’ll be married.
 I vow I’ll never deceive you more.”

7.4 *Fowke and Rahn, 1994, 72-73, "Peggy Gordon" (c188, 1965)*

LaRena Clark's "Peggy Gordon" is one of two Ontario Laws N37 songs she has in Fowke and Rahn's book.

Fowke refers to the other, "George Riley" (b191, 1965), at the end of her analysis of this one:

The first three stanzas are in a song called "Phoenix Island," which another Ontario singer, Emma Morrissey, knew (c221, 1961). There is a slight link with "The Water Is Wide" and other love laments, but none is close. LaRena's later stanzas referring to George Riley and Pennsylvania link it to the returned lover broadside given in the next section. However, it lacks the usual ending when the suitor reveals that he is long-lost Riley (Fowke and Rahn, 1994, 73).

Here are Clark's first three verses.

			a (16):	b (22):	c (25):	c188	u(10):
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan	1965	Peggy Gordon
027	01a	Peggy Gordon you are my darling				x	typical*6
027	02a	Come set you down upon my knee				x	typical*6
027	03a	Tell to me the very reason				x	typical*6
027	04a	Why I am slighted so by thee					typical*6
006	01a	I said if I had you on Phoenix Island			typical*23	x	
006	02a	One thousand miles from your native home			typical*23	x	
006	03a	Or some lone valley where none would find you			typical*19	x	
006	04a	You might consent to be my own			typical*21	x	
007	01a	She said you will not have me in Phoenix			typical*18	x	
007	02a	One thousand miles from my native home			typical*18	x	
007	03a	Nor in a valley where none can find me			typical*13	x	
007	04a	So I'll ne'er consent to be your own			occasional*10	x	
007	04b	You'll never make me your own			occasional*3	x	

“O Peggy Gordon, you are my darling
Come sit yourself down beside of me
And I will tell you the very reason
That I can't love no one else but thee.

“I wish I had you on Phoenix Island,
Or a thousand miles from your native home,
Or in some low valley where no one could find thee;
You'd be inclined for to be my own.”

“You have not got me on Phoenix Island,
Nor a thousand miles from my native home,
Nor in some low valley where no one can find me,
And I'm not inclined to be your own.

Fowke includes the “Peggy Gordon” verse among the three from “Phoenix Island.” In songs included in this study, the first verse is not a usual component of “Phoenix Island.” In the study, it has its own group, u:Peggy Gordon.

The next two verses are Laws N37 without being specific as to the branch.

Vrs	Ln	Pseudo-text	a (16): Young Riley	b (22): John Riley	c (25): O'Reilly from the County Cavan	c188 1965	u(10): Peggy Gordon
004	01a	Kind sir if I must tell you	typical*14	typical*15	typical*15		
004	01c	She said it's to marry I ne'er shall tell you			occasional*2		
004	02a	I have been married five years ago	occasional*6		occasional*2		
004	02b	I was to be married seven years ago	typical*9	typical*18	occasional*3		
004	02c	I have been promised these seven years or more			typical*15		
004	03a	Unto one Riley lived in this country	occasional*6		occasional*2	x	
004	03b	To one young Riley who lived in this country	typical*9	typical*10			
004	03c	To one Riley from the County of Cavan			typical*17		
004	03e	To a man they call John Riley		occasional*4			
004	03i	I was courted by a young man named Riley		occasional*2			
004	04c	He was the cause of my overthrow	occasional*3	typical*16			
004	04d	He often grieved my heart full sore			typical*18	x	
004	04h	He has proved my overthrow	occasional*8				
004	04i	He was the cause of my grief and woe	occasional*2				
013	01a	Riley is a man both neat and handsome	typical*11				
013	01b	He courted me both late and early		occasional*4		x	
013	02a	He courted me by night and day	typical*11	occasional*4		x	
013	03a	Until he gained his free will of me	typical*11	occasional*5			
013	04a	He left this country and went away	typical*11	occasional*2			
013	04c	He broke my heart that was young and gay				x	

“Young George Riley lived in this country;
He often grieved my poor heart sore.
He courted me both late and early;
He courted me both night and day.

“He left me lonely, so sad and dreary;
He broke my heart that was young and gay.
He courted me both late and early;
He courted me both night and day.

Fowke writes, "... There is a slight link with 'The Water Is Wide' and other love laments, but none is close...." The "love laments" in the next verse of this song are all usual in u:Peggy Gordon.

			a (16):	b (22):	c (25):	c188	u(10):
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan	1965	Peggy Gordon
119	01a	I'll go down in some lonesome valley				x	occasional*3
119	02a	There I will spend the rest of my life				x	
119	02b	Where womankind could not be found					occasional*2
119	03a	Where the small birdsshall change their voices					occasional*3
119	04a	At every moment blows blustering wind					occasional*3
118	01a	The ocean's wide and I can't swim it				x	typical*8
118	02a	Neither have I wings to fly					typical*8
118	02b	To be with Riley to be his wife				x	
118	03a	I wish I had some skillful boatman					typical*8
118	04a	To carry over my love and I					typical*8

"I'll go down in some lonesome valley,
And there I'll spend the rest of my life.
The ocean's deep and I cannot wade it
To be with Riley, to be his wife."

Fowke concludes, “LaRena’s later stanzas referring to George Riley and Pennsylvania link it to the returned lover broadside given in the next section, but it lacks the usual ending when the suitor reveals that he is the long-lost Riley.” There is so much of b:John Riley in this ending that *RILEY RETURNS* may have just been forgotten.

Vrs	Ln	Pseudo-text	a (16): Young Riley	b (22): John Riley	c (25): O'Reilly from the County Cavan	c188 1965	u(10): Peggy Gordon
014	01a	I said, my dear come let us travel	typical*10				
014	01b	I said, If this be true you've told me plainly	occasional*2				
014	01d	There I'd please you and there I'd tease you		typical*17		x	
014	01f	There I'd please you and there I'd tease you			occasional*11		
014	02a	Go with me to some distant shore	typical*14	typical*20		x	
014	02b	You might have been married five years	occasional*2				
014	02c	If along with me you'd consent to go			occasional*9		
014	03b	Then we'll sail over to Pennsylvania	typical*15	typical*19	occasional*10	x	
014	04a	Adieu to Riley for evermore	typical*16	typical*12	occasional*10	x	
014	04c	There we'll live happy forever more		occasional*2			
014	04e	Leave John Riley forever more		occasional*2			
015	01b	If I should sail to Pennsylvania	typical*9				
015	01e	I'll not go with you to Pennsylvania		typical*14		x	
015	01g	I'll not leave off thinking of John Riley		occasional*2			
015	01h	As we were sailing all on the ocean	occasional*2				
015	02a	Or if I should go to some distant shore	occasional*6				
015	02b	I'll not go with you to a distant shore		typical*18		x	
015	02c	The winds to blow and the seas to roar	occasional*3				
015	02d	Or any far and distant shore	occasional*5				
015	03a	My poor heart would still be aching	typical*11				
015	03b	I surely thought my heart was broken	occasional*3				
015	03c	My heart's with Riley I can't forget him		typical*18		x	
015	04a	For young Riley whom I adore	typical*11				
015	04b	Though I may see him never more		typical*13		x	
015	04c	When I thought of Riley I left on shore	occasional*3				
015	04e	Although his face I may see no more		occasional*4			

“Don’t you mind Riley but do disdain him,
And sail with me to some foreign shore.
We’ll then cross over to Pennsylvania,
Adieu to Riley for evermore.”

“I won’t cross over to Pennsylvania
I won’t cross o’er to some distant shore,
My heart lies with him, and I can’t forget him
If I were never to see him more.”

On the other hand, the earlier inclusion of *PHOENIX ISLAND* is pure c:O Reilly from the County Cavan.

Vrs	Ln	Pseudo-text	Text (c188,1965)	Text (b191,1965)
15	01e	I'll not go with you to Pennsylvania	I won't cross over to Pennsylvania	I won't cross over to Pennsylvania
15	02b	I'll not go with you to a distant shore	I won't cross o'er to some distant shore	I won't cross over to the foreign shore
15	03c	My heart's with Riley I can't forget him	My heart lies with him, and I can't forget him	My heart is with him, and I can't forget him
15	04b	Though I may see him never more	If I were never to see him more	If I was never to see him more

This chimera may have been assembled from more pieces than I thought. LaRena Clark sang almost the same verses in her b:John Riley song (Fowke and Rahn, 1994, 122-123, "George Riley")(b191, 1965).

7.5 Cazden, Haufrecht and Studer, 1982, 107-109, #22 “Johnny Reilly” (i066, 1939)

“Johnny Reilly” was sung by George Edwards in the Catskill Region of New York State in 1939. (Cazden, Haufrecht and Studer, 1982, 3-5).

		a (16):	b (22):	c (25):	i066	i(23):	j (22)
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan	Laws N42: Pretty Fair Maid - US and Carib	Laws N42: Pretty Fair Maid - Not US
029	01b	As I walked forth in my father's garden			x		
029	02c	A worthy young gentleman I spied			x	occasional*2	
029	03m	All for to court me drew nigh unto me			x		
029	04d	Says pretty fair maid would you fancy me			x	occasional*7	typical*20
030	02b	A man of honour I take you to be			x	occasional*9	occasional*9
030	02b	A man of honour I take you to be			x	occasional*9	occasional*9
030	03b	How can you impose on a poor young maiden			x	typical*14	occasional*4
030	04c	Who is not fit your servant maid to be			x	occasional*6	occasional*11
031	01b	If you're not fit my bride to be			x	occasional*2	
031	02a	You are fit my bride to be			x		
031	03a	If you come along it's the lady I'll make you			x	occasional*2	occasional*7
031	04a	You shall have servants to wait on thee			x	occasional*2	occasional*10

As I walked forth in my father's garden,
A worthy young gentleman I spied,
All for to court me, drew nigh unto me,
Saying, “Pretty fair maid, can't you fancy me?”

“I would take you to be a man of honour,
A gentleman I'd take you to be;
How can you ask a poor girl to marry
That is not fitten your bide to be?”

“If you're not fitten my bride to be,
Then you are fitten my servant-wife to be.
And if you will only consent to marry,
You shall have servants to wait on thee.”

The first three verses are from both branches of Laws N42: Pretty Fair Maid: i:US and j:not US.

			a (16):	b (22):	c (25):	1066	i(23):	j (22)
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan	1939	Laws N42: Pretty Fair Maid - US and Carib	Laws N42: Pretty Fair Maid - Not US
004	01a	Kind sir if I must tell you	typical*14	typical*15	typical*15	x		
004	01c	She said it's to marry I ne'er shall tell you			occasional*2			
004	02a	I have been married five years ago	occasional*6		occasional*2			
004	02b	I was to be married seven years ago	typical*9	typical*18	occasional*3	x		
004	02c	I have been promised these seven years or more			typical*15			
004	03a	Unto one Riley lived in this country	occasional*6		occasional*2			
004	03b	To one young Riley who lived in this country	typical*9	typical*10				
004	03c	To one Riley from the County of Cavan			typical*17			
004	03e	To a man they call John Riley		occasional*4				
004	03g	Unto a man named John Riley				x		
004	03i	I was courted by a young man named Riley		occasional*2				
004	04c	He was the cause of my overthrow	occasional*3	typical*16				
004	04d	He often grieved my heart full sore			typical*18			
004	04h	He has proved my overthrow	occasional*8			x		
004	04i	He was the cause of my grief and woe	occasional*2					

Verse 4 is from Laws N37. The last line is, surprisingly, common a:Young Riley.

She says, "Kind sir, if I must plainly tell you.
 I might have been married of long years ago
 To one by name Johnny Riley.
 'Twas he proved my overthrow.

The next three verses are from Laws N42: Pretty Fair Maid, and primarily from i:US.

			a (16):	b (22):	c (25):	1066	i(23):	j (22)
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan	1939	Laws N42: Pretty Fair Maid - US and Carib	Laws N42: Pretty Fair Maid - Not US
101	01a	It's seven long years since he left this land				x		
018	03a	And seven more I will wait upon him		occasional*2		x	occasional*4	typical*17
018	04b	No man on earth shall marry me				x	typical*16	occasional*4
018	04d	'Twas all for him my heart did yearn				x		
032	01a	Perhaps your true love took some other girl and married				x	typical*21	
032	02b	Perhaps he's in some battle slain				x	typical*20	occasional*4
032	03b	Perhaps he's in some ocean drowned				x	typical*16	
032	04d	Perhaps you'll never see his face again				x	typical*12	
033	02b	Perhaps he's in some battle slain				x		
032	02b	Perhaps he's in some battle slain				x	typical*20	occasional*4
032	03b	Perhaps he's in some ocean drowned				x	typical*16	
033	04b	I love the girl that he loves best				x	typical*22	

"It's seven long years since he left this valley,
And seven more I'll wait for his return;
No other man shall ever adore me.
'Twas all for him my heart did yearn."

"Perhaps he's drowned in the ocean.
Perhaps he's in a battle slew,
Or perhaps he's married to some fair lady
And never will return to you."

"Well, if he is drowned, may God wish him happy,
Of if he's in a battle slew,
Or if he's married to some fair lady,
I can love the lady he's married to."

RILEY RETURNS again.

The last three verses are from both branches of Laws N42: Pretty Fair Maid: i:US and j:not US.

These details illustrate the connection between Laws 42 and *RILEY RETURNS*.

			a (16):	b (22):	c (25):	1066	i(23):	j (22)
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan	1939	Laws N42: Pretty Fair Maid - US and Carib	Laws N42: Pretty Fair Maid - Not US
019	01a	When he found that her heart was loyal		typical*12		x		occasional*7
019	01e	He picked her up all in his arms				x	occasional*11	occasional*5
019	02a	He said It's a pity love should be crossed				x		occasional*3
019	02c	He gave her kisses one two and three		typical*21		x	typical*17	occasional*7
019	03c	I am the man you call John Riley		typical*20				
019	04j	Who's been the cause of your misery		typical*15				
036	01a	He put his hand into his pocket				x	typical*17	typical*21
036	02a	His fingers being neat and small				x	typical*17	typical*18
036	03a	He showed her the ring that was broke between them				x	occasional*6	typical*17
036	04a	When this she saw did faint and fall				x	typical*16	typical*18
019	04c	Saying Mary o Mary don't you know me				x	occasional*2	
019	04l	I'm your Willie just returned from sea				x	occasional*2	
019	01e	He picked her up all in his arms				x	occasional*11	occasional*5
019	02c	He gave her kisses one two and three		typical*21		x	typical*17	occasional*7

When he saw her love was lawful,
 He thought it God pity she should be wrong;
 He slipped his hand all in his pocket,
 His fingers, they were long and strong.

Pulled out the gold ring broken between them:
 Down in the garden the maid did fall.
 He picked her up all in his ar-rums,
 Gave her kisses, one two and three.

Saying, "Mary, oh don't you know me?
 I'm your jolly John, just come home from sea!"
 He picked her up all in his ar-rums
 And gave her kisses, one, two and three.

7.6 Cash, 2003, 3, #1.01 “Lady in Her Father’s Garden” (j040, 2003)

“Lady in Her Father's Garden” is sung by Mary Cash on *From Puck to Appleby* (Musical Traditions MTCD325-6).

The first six verses are typical of Laws N42.

			b (22):	c (25):	j040	i(23):	j (22)
Vrs	Ln	Pseudo-text	John Riley	O'Reilly from the County Cavan	2003	Laws N42: Pretty Fair Maid - US and Carib	Laws N42: Pretty Fair Maid - Not US
029	01a	A pretty fair maid in her father's garden			x	typical*21	typical*17
029	02a	A strange young sailor she chanced to see			x	typical*19	typical*15
029	03a	He stood a while and gazed upon her			x		occasional*2
029	04d	Says pretty fair maid would you fancy me			x	occasional*7	typical*20
030	01a	Kind sir I am no lady but a poor maiden			x		occasional*6
030	02a	I am but a poor girl of low degree			x		occasional*7
030	03a	Therefore young man choose some other			x		occasional*5
030	04c	Who is not fit your servant maid to be			x	occasional*6	occasional*11

There being a lady in her father’s garden
 A gentleman, he was passing by
 And he stood a while for to gaze all on her,
 He said, “Fair lady, would you fancy I?”

“Oh no kind sir, I am no lady.
 I’m but a poor girl of low degree.
 There before, young man, choose another sweetheart,
 I’m not fitting for your slave to be.”

Vrs	Ln	Pseudo-text	b (22): John Riley	c (25): O'Reilly from the County Cavan	j040 2003	i(23): Laws N42: Pretty Fair Maid - US and Carib	j (22) Laws N42: Pretty Fair Maid - Not US
018	01b	It's seven years since I had a true love			x		occasional*6
018	02f	Seven long years since I did him see			x		occasional*10
018	03a	And seven more I will wait upon him			x	occasional*4	typical*18
018	04a	If he's alive he will return to me			x	occasional*3	typical*14
032	03a	Perhaps your true love he may be dead			x	occasional*2	occasional*7
032	04b	Perhaps your love he is dead and gone			x		occasional*3
033	01a	If he is sick I wish him better			x		occasional*6
033	03a	If he is dead I'll wish him rest			x		occasional*11
019	03k	Saying I'm your own and your loyal true lover			x		
019	04b	Returning home to marry thee	occasional*4		x	occasional*9	typical*13
035	01a	If you're my true love and my single sailor			x		occasional*10
035	02a	Your face and features are strange to me			x		occasional*8
036	01a	He put his hand into his pocket			x	typical*17	typical*21
036	02a	His fingers being neat and small			x	typical*17	typical*18
036	03j	Up between he pulled a gold ring			x		occasional*3
036	04a	When this she saw did faint and fall			x	typical*16	typical*18

"It's seven years since I had a sweetheart,
And seven more since I did him see.
And it's seven more I'll wait all on him.
If he's alive he'll return to me."

"Or maybe your love he is dead and drowned.
Or maybe your love he is dead and gone."
"Or if he is sick I'll wish him better.
And if he is dead I will wish him rest."

"Saying, "Lady, lady, I'm your own true lover,
I came from sea love, to marry you."
Saying, "If you're my own and my single sailor,
Your face and features do look strange to me."

For he put his hand all in his pocket,
His lily-white fingers do look long and small,
And it's up between he pulled a gold ring,
And when she seen it to the ground she fell.

The verses are broken but rebuilt in reasonable order.

The story has not changed yet, but the reservation, "Your face and features do look strange to me," has not been resolved yet. She does recognize the ring, but perhaps, this is not the sailor she imagined.

			b (22):	c (25):	j040	i(23):	j (22)
Vrs	Ln	Pseudo-text	John Riley	O'Reilly from the County Cavan	2003	Laws N42: Pretty Fair Maid - US and Carib	Laws N42: Pretty Fair Maid - Not US
019	01a	When he found that her heart was loyal	typical*12				occasional*7
019	01b	He saw that she loved him truly	occasional*2				
019	01d	He picked her up and did embrace her				occasional*3	
019	01e	He picked her up all in his arms				occasional*11	occasional*5
019	01i	He walked up to her with sweet kisses	occasional*2				
019	01j	I stepped up to her to embrace her	occasional*2				
019	01l	He lifted her up into his arms			x		occasional*9
019	02a	He said It's a pity love should be crossed					occasional*3
019	02c	He gave her kisses one two and three	typical*21			typical*17	occasional*7
019	02e	He gave her kisses most tenderly			x		occasional*5
019	02f	It's a pity her love should be cross'd					occasional*4
019	02g	My love you are none the worse					occasional*3
019	03c	I am the man you call John Riley	typical*20				
019	03e	Saying Here's you true and single sailor				occasional*9	typical*15
019	03l	Saying can't you marry a poor single sailor				occasional*2	occasional*2
019	03n	Seven more you will wait no longer					occasional*2
019	04a	've just returned from o'er the sea					
019	04b	Returning home to marry thee	occasional*4		x	occasional*9	typical*13
019	04c	Saying Mary o Mary don't you know me				occasional*2	
019	04f	I vow I'll never leave you any more	occasional*2				
019	04h	You're the only young girl that my heart loves best			x		
019	04i	The raging sea has often crossed					occasional*6
019	04j	Who's been the cause of your misery	typical*15				
019	04k	Who has just come back to marry thee				occasional*3	
019	04l	I'm your Willie just returned from sea				occasional*2	
019	04m	Who has seven long yers been gone from thee				occasional*2	

He picked her up all in his arms,
 He gave her kisses most tenderly,
 Saying, "I'm your own and your loyal true lover,
 You're the only young girl that my heart loves best."

The theme of the seventh verse—the revelation—is shared by b:John Riley, both Laws N42 branches, and many other “broken token” songs. The first two lines are pretty popular for non-U.S. Laws N42 songs. The third line, “Returning home to marry thee,” is common to b:John Riley and both Laws N42 branches. The fourth line stands alone.

Vrs	Ln	Pseudo-text	b (22):	c (25):	j040	i(23):	j (22)
			John Riley	O'Reilly from the County Cavan	2003	Laws N42: Pretty Fair Maid - US and Carib	Laws N42: Pretty Fair Maid - Not US
006	01a	I said if I had you on Phoenix Island		typical*23	x		
006	02a	One thousand miles from your native home		typical*23	x		
006	03a	Or some lone valley where none would find you		typical*19	x		
006	04a	You might consent to be my own		typical*21	x		
020	01a	I have travelled late I have travelled early	occasional*2				
020	01b	For I've a house I've a good way living			x		
020	01c	I have laid up silver and gold in store	occasional*7				
020	02a	I have plenty of money to spend on you			x		
020	02b	I have laid up silver and gold in store	typical*13				
031	03a	If you come along it's the lady I'll make you			x	occasional*2	occasional*7
031	03c	I'll marry you I'll make you my bride					occasional*3
031	04a	You shall have servants to wait on thee			x	occasional*2	occasional*10
031	04b	Wait no longer on any man					occasional*2
007	01a	She said you will not have me in Phoenix Island		typical*18	x		
007	02a	One thousand miles from my native home		typical*18	x		
007	03a	Nor in a valley where none can find me		typical*13	x		
007	04a	So I'll ne'er consent to be your own		occasional*10			
007	04b	You'll never make me your own		occasional*3	x		

PHOENIX ISLAND is not expected here.

The returning sailor senses he has not made a favorable impression. A common interjection—usually played before the revelation—fails.

Saying, "If I had you in those Phoenix Islands,
One thousand miles from your native home,
In some lonesome valley, love, between two mountains,
It's there, sweetheart, I'll call you my own."

For I've a house, I've a good way living,
I've plenty of money to spend on you,
And if you come there love, it's the lady I'll make you.
I'll have servants to wait on you.

"You haven't me in those Phoenix Islands,
Neither one thousand miles from my native home.
Neither in that valley, love, between two mountains,
Nor later sweetheart you won't call me your own."

The story is over.

No happy ending.

Not typical Laws N42, but not unheard of, Jim Carroll's liner notes to Mary Cash's song.

These 'broken token' songs often end with the woman flinging herself into the returned lover's arms and welcoming him back, but the above version has it differently and, Mary Delaney, who also sang it for us, had the suitor even more firmly rejected:

"For it's seven years brings an alteration.

And seven more brings a big change to me.

Oh, go home young man, choose another sweetheart.

Your serving maid I'm not here to be."

The remaining question, which I can't answer here, is whether this *PHOENIX ISLAND* fragment came from c:O'Reilly from the County Cavan, e:Stand-alone Phoenix Island (section 8), or some other "Phoenix Island" song.

The Maritimes *SWAN* fragments both included lines from Laws N37 texts.

The *PHOENIX ISLAND* fragments here include no Laws N37 lines not part of *PHOENIX ISLAND* itself.

They also include no "funeral" fragments of the song discussed in section 8.

7.7 *Baring-Gould, 1893, #ciii.A “The Lowlands of Holland” (r081, 1893)*

Bronson includes Baring-Gould’s text among the examples in the “Lowlands of Holland” appendix for Child 92 (Bronson, 1962, 425, #92.15 “[Lowlands of Holland]”). Bronson’s transcription is accurate despite peculiarities in his text. Specifically, why wouldn’t Baring-Gould have questioned the lover’s name being “Willy” in two cases and “Riley” in two others? Baring-Gould, who did not himself take down the song from J. Watts, underscored one of the “Riley”s in what I guess is an acknowledgement of a puzzle.

Baring-Gould did have another text of the same song by the same singer; it does not mention “Willy” at all (*Watts, 1893, “Young Riley”*).

Bronson also reproduces Baring-Gould’s unexplained lines of ellipses, which may just have indicated that, in a performance of eight-line verses, one verse had only four lines. The other Baring-Gould text has only seven verses, instead of eight, and lacks any content that would explain the ellipses in the copy that Bronson uses.

When I came across Bronson’s song, I thought it was a clumsy joining together of two incompatible stories. I thought of “Lowlands of Holland” as a fast-moving story of impressment, complaint, and defiance. The action is over in a day or two. Maybe a week.

“Young Riley”—by contrast—is a tale of jilting in the distant past retold to a momentarily engaged stranger. The action was over years ago.

The invention here of a hinge—a verse in which a “bold sea captain” echo of the abductor comes on the scene years later-- to allow the abandoned wife to tell her story to a suitor, was, I thought, an ineffective joint.

I was surprised to find that the hinge was not an invention of the assembler, but rather a verse that already existed among “Lowlands of Holland” songs (Logan, 1869, 24-25; Broadside version “Lowlands of Holland” (r211, 1869)). That Child considers Logan’s “broadside” text a “perversion” is beside the point. Somehow, a link existed that connected the hinge from Logan and placed it in J. Watts’s song (Child, 1886, 317, footnote). The link is not entirely as unexpected as I have made it out to be. It is a reworking of the first verse of the “Lowlands of Holland” texts that begin “Abroad as I was walking Down by a riverside.”

In this section, I compare how two texts fit in the a:Young Riley and r:Lowlands of Holland groups. The texts share the hinge verse. There is more here also about “Abroad as I was walking.”

r:Lowlands of Holland is an assembly of theme parts:

Marriage and impressment.
 Description of Holland
 Husband's ship, shipmates, and—sometimes—disaster
 Mother and daughter discuss remarriage
 Widow says she will live a cloistered life and never remarry

Some parts may be absent from a text, and the sequence may vary.

Lucy Broadwood comments on broadsides and collected texts:

All the texts differ considerably from one another, yet all have certain verses in common, such as verses 2 [ship and shipmates], 3 [never remarry], and 4 [mother and daughter] in the foregoing Dorset variant. The great variations and corruptions in the many printed versions point to their being traditional in origin.

(Broadwood, Kidson and Gilchrist, 1923, 63-65,
 #13 "The Lowlands of Germany") r213, 1905)

The "typical" marriage and impressment pseudo-text among r:Lowlands of Holland texts is

The night that I was married
 As I lay on our marriage bed
 Up steps a bold sea captain
 And stood at my bed head

 Saying arise arise you married man
 And come along with me
 To the low lands of Holland
 And fight your enemy.

One version has an a "Abroad as I was walking" verse that introduces a "The night that I was married" verse.

Abroad as I was walking down by the river side
 I stood awhile and kissed all around
 And a fair young damsel spied
 She was meant to be my bride, brave boys
 Most glorious to behold
 And her hair hung down her shoulders
 Like any links of gold

Now the very first quarter I got married
 And at home along with my bride
 There comes a cruel captain
 And stood by my bedside
 Arise, arise, you bonny bonny boy
 And go along with me
 To the lowlands low in Amerikie
 And fight your enemy

Theres never a swaise go round my waist –
 Nor a comb go through my hair
 By fire light --, nor candle light –
 Until I find my dear
 Never will I married be
 Until the day I die
 Since the raging seas & the stormy winds
 Which parted my love & I

(Horley, 1904, “The Low Low Lands of Holland”) (r215, 1904)

I am not saying that “Abroad as I was walking” is part of an early version of “Lowlands of Holland,” but simply that Benjamin Horley’s version and one by a Mister Bodding (Ford, 1915, 170-171, #32 “Abroad As I Was Walking”)(r214, 1907) show that the verse was part of “Lowlands of Holland” tradition (You can see Bronson’s texts of both Horley and Bodding at Bronson, 1962, 419-420). Lucy Broadwood wrote, “The earliest known [‘Lowlands of Holland’] to me is a broadside entitled ‘The Seaman’s Sorrowful Bride’ (Broadwood, Kidson and Gilchrist, 1923, 65). That broadside has several lines that survive in traditional “Lowlands of Holland” texts—

That lately was a joyful Bride ...
 But Holland’s Land doth me withstand, and part my Love and I.
 ...
 The Love that I in heart have chose, therewith I am content,
 The floating sea shall dried be before I will repent.

(Ebsworth, 1989, 444, “The Seaman’s Sorrowful Bride”)

but there is no meeting, no marriage, and no impressment.

The Logan and Baring-Gould texts are alone among the texts I have seen that introduce a second suitor seeking to replace the lost husband. In both cases, the suitor--a “bold sea captain”—comes across the bereaved woman “abroad as I was walking.” This is the “hinge” verse that allows the widow to tell her story and reject the new suitor. Baring-Gould follows the a:Young Riley rejection, while Logan follows r: Lowlands of Holland.

Baring-Gould (r081, 1893) structure:

Hinge:

Captain rambles.

Proposes to the widow

a:Young Riley

Proposal rejection

Wedding and separation

r: Lowlands of Holland

Marriage and impressment.

Husband's ship and shipmates

Widow says she will live a cloistered life and never remarry

a:Young Riley

Woman explains proposal rejection

Youth and folly

Logan (r211, 1869) structure:

r: Lowlands of Holland

Marriage and impressment.

Description of Holland

Husband's ship, shipmates, and—sometimes—disaster

Hinge:

Captain rambles.

Proposes to the widow,

r: Lowlands of Holland

Widow says she will live a cloistered life and never remarry.

Mother and daughter discuss remarriage

The following line-by-line analysis follows the Baring-Gould sequence but shows where it is matched by Logan and the typical r:Lowlands of Holland pseudo-text.

Hinge:

Captain rambles.

Proposes to the widow.

Vrs	Ln	Pseudo-text	a (16):	b (22):	c (25):	r881	r211	r(13*):
			Young Riley	John Riley	O'Reilly from the County Cavan	1893	1869	Lowlands of Holland
001	01a	As I was walking through the county of Cavan	typical*12		occasional*2			
001	01c	As I walked out one morning early		typical*12				
001	01d	When first I came to the County Cavan			occasional*12			
001	01j	As I roved out on a summer's morning			occasional*2			
001	01k	As I walked forth one summer's morning	occasional*3					
001	01m	One evening as I walked out				x	x	occasional*2
001	01o	Abroad as I was walking						occasional*2
001	01p	As I walked out one summer's morning		occasional*4	occasional*3			
001	01q	As I walked out one summer's evening		occasional*4				
001	02a	To see the beauties that men delight	typical*16					
001	02b	To take the cool and pleasant air		typical*17				
001	02c	To view flowers there I chanced to stray			typical*17			
001	02d	Down by a riverside				x	x	occasional*5
001	02f	There came that way a captain gay				x	x	occasional*2
001	02j	To view the fields and take the air		occasional*3				
001	03a	I chanced to spy a most charming damsel	typical*15	occasional*8	occasional*4			occasional*2
001	03c	I spied a young fair maid		typical*14	typical*17			
001	04b	She appeared to me like an angel bright	typical*15					
001	04d	She appeared to me like the queen of May			typical*19			
001	04e	She appeared to me like a lily fair		typical*21				
001	04j	Would have me for his bride				x	x	occasional*2
001	04m	That she was to be my bride						occasional*3
002	01a	I gently asked her if she would fancy	occasional*8					
002	01f	Pretty maid to me he said				x		
002	01g	I stepped up to her and kindly asked her	occasional*4	typical*17				
002	01h	I walked up to her saying		occasional*2				
002	01i	So quickly I stepped up and asked her		occasional*2				
002	01k	I asked her kindly would she marry			typical*14			
002	01l	It was then I asked if she would marry			occasional*2			
002	01m	Said I my fair one would you marry	occasional*2					
002	02a	All for to be a young sailor's wife	occasional*8					
002	02b	I bid thee be my wife				x		
002	02d	If she would be a poor sailor's wife	occasional*2	typical*16				
002	02f	If she'd become a poor sailor's wife			occasional*3			
002	02g	Like to be a light horseman's wife	occasional*3					
002	02h	Choose to be a sailor's wife		occasional*3	typical*13			
002	02i	If she would be a soldier's wife			occasional*3			
002	03a	She said kind sir I would rather tarry	occasional*12	occasional*11	typical*17	x		
002	03b	Oh no oh no she quickly answered		occasional*3				
002	03e	She said kind sir I will never marry	occasional*2	occasional*6				
002	03f	I thank you sir but I prefer				x		
002	04a	I choose to live a sweet single life	typical*15	typical*21	typical*18			
002	04b	To lead a single life				x		

Note: r(13*) Texts r211, r213, r214, r215, and r234 added for the revision.

One evening as I walked out
Down by a riverside,
There came that way a captain gay
Would have me for his bride.

"O pretty maid" to me he said
"I bid thee be my wife."

a:Young Riley:

Proposal rejection

Wedding and separation

			a (16):	b (22):	c (25):	r081	r211	r(13*):
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan	1893	1869	Lowlands of Holland
002	03a	She said kind sir I would rather tarry	occasional*12	occasional*11	typical*17	x		
002	03b	Oh no oh no she quickly answered		occasional*3				
002	03e	She said kind sir I will never marry	occasional*2	occasional*6				
002	03f	I thank you sir but I prefer				x		
002	04a	I choose to live a sweet single life	typical*15	typical*21	typical*18			
002	04b	To lead a single life				x		
003	01a	I said fair maid what makes you differ	typical*11	occasional*9		x		
003	01d	Fairest creature pride of nature			typical*17			
003	01e	I asked this fair one what is the reason		occasional*2				
003	02a	From all the rest of woman kind	typical*11	occasional*6				
003	02b	What makes you differ from all womankind		occasional*8	typical*17			
003	02c	You differ from all female kind		occasional*2				
003	02d	From all your family and kind				x		
003	03a	You are youthful, fair and handsome	typical*12	typical*17	typical*19	x		
003	04a	All for to marry you should incline	typical*12	typical*17	typical*19	x		
004	01a	Kind sir if I must tell you	typical*14	typical*15	typical*15	x		
004	01c	She said it's to marry I ne'er shall tell you			occasional*2			
004	02a	I have been married five years ago	occasional*6		occasional*2	x		
004	02b	I was to be married seven years ago	typical*9	typical*18	occasional*3			
004	02c	I have been promised these seven years or			typical*15			
004	03a	Unto one Riley lived in this country	occasional*6		occasional*2			
004	03b	To one young Riley who lived in this country	typical*9	typical*10				
004	03c	To one Riley from the County of Cavan			typical*17			
004	03e	To a man they call John Riley		occasional*4				
004	03h	I wedded to young Willy (Riley?) was				x		
004	03i	I was courted by a young man named Riley		occasional*2				
004	04c	He was the cause of my overthrow	occasional*3	typical*16				
004	04d	He often grieved my heart full sore			typical*18			
004	04h	He has proved my overthrow	occasional*8					
004	04i	He was the cause of my grief and woe	occasional*2			x		

Note: r(13*) Texts r211, r213, r214, r215, and r234 added for the revision.

"I thank you sir, but I prefer

To lead a single life."

"O maid what makes you differ so,

From all your family (kith?) and kind

For thou art of comely part

And to wed should be inclined."

"Kind sir, 'tis true, I tell to you,

It was five years ago,

I wedded to young Willy was

The cause of all my woe."

r: Lowlands of Holland:

Marriage and impressment.

Husband's ship and shipmates

Widow says she will live a cloistered life and never remarry.

			a (16):	b (22):	c (25):	r081	r211	r(13*):
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan	1893	1869	Lowlands of Holland
081	01a	The night that I was married				x	x	typical*9
081	02b	As I lay on our marriage bed				x	x	occasional*6
081	03a	Up steps a bold sea captain				x	x	typical*7
081	04a	And stood at my bed head				x	x	typical*8
082	01a	Saying arise arise you married man				x	x	typical*9
082	02a	And come along with me				x	x	typical*9
082	03a	To the low lands of Holland				x	x	typical*7
082	04a	And fight your enemy				x	x	typical*7

Note: r(13*) Texts r211, r213, r214, r215, and r234 added for the revision.

“The night that I asleep did lie
And laid in marriage bed,
There came a Captain bold & he
Did stand at the bed head.

He said, “Arouse, thou married man,
And come along with me,
Unto the Low Countries to go
And fight the enemy.”

r: Lowlands of Holland (continued):

Marriage and impressment.

Husband's ship and shipmates

Widow says she will live a cloistered life and never remarry.

			a (16):	b (22):	c (25):	r081	r211	r(13*):
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan	1893	1869	Lowlands of Holland
083	01a	I'll build my love a gallant ship				x	x	occasional*5
083	01b	My love he built a bonny ship						occasional*4
083	02a	A ship of noble fame				x		occasional*4
083	02b	And set her on the main						occasional*3
083	02d	A ship with noble sails					x	
083	02e	And a fine ship was she						occasional*2
083	03a	With four and twenty brave mariners				x	x	typical*10
083	04a	To roll her on the main				x	x	occasional*5
083	04b	To sail her out and hame						occasional*2
084	01b	Come all you roving ranting heroes					x	
084	02a	And urge them on their way				x		
084	02b	Come now boys pull away					x	
084	03a	I would I were with my love fair				x	x	occasional*2
084	04a	Although he's far away				x	x	occasional*2
085	01a	The sails shall be as lily white				x		
085	02a	The ropes of silk I'll spin				x		
085	03a	The anchor shall be beaten gold				x		
085	04a	The sides of shining tin				x		

Note: r(13*) Texts r211, r213, r214, r215, and r234 added for the revision.

I'll build my love a gallant ship

A ship of noble fame,

And four & twenty mariners

Shall box her on the main.

And I will stand, the helm in hand

And urge them on their way.

I would I were with my love fair,

Although he's far away.

The sails shall be as lily white

The ropes of silk I'll spin.

The anchor shall be beaten gold,

The sides of shining tin.

...

...

...

...

r: Lowlands of Holland (continued):

Marriage and impressment.

Husband's ship and shipmates

Widow says she will live a cloistered life and never remarry.

			a (16):	b (22):	c (25):	r081	r211	r(13*):
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan	1893	1869	Lowlands of Holland
086	01a	No scarf shall o'er my shoulders go				x	x	typical*13
086	02a	No comb go through my hair				x	x	typical*13
086	03a	Neither pale moonlight nor candle bright				x	x	typical*12
086	04a	No song within my chamber				x	x	occasional*6
086	04b	Shine in my bower mair						occasional*3
087	01a	And neither will I married be				x	x	typical*8
087	01b	Nor shall I love another one						occasional*3
087	01c	Your bride your bride young man she says					x	
087	02a	Until the day I die				x	x	typical*10
087	02b	Your bride I cannot be					x	
087	03a	For I have lost my own true love				x	x	typical*7
087	04a	And he's drown'd in the sea				x		
087	04b	And he was press'd from me					x	occasional*2
087	04c	And he's drowned in the sea						occasional*3
088	01a	A pretty fortune sir he had				x		
088	02a	O why is he so far				x		
088	03a	He won me having wooed me				x		
088	04a	And now is in the war				x		

Note: r(13*) Texts r211, r213, r214, r215, and r234 added for the revision.

No scarf shall o'er my shoulders go
I will not comb my hair,
The pale moonlight & the candle light
Shall neither see me fair.

And no man, he, shall marry me,
All to my dying day
For I have lost my own true love
So far, so far away.

A pretty fortune, Sir, he had
O why is he so far?
He won me, having wooed me
And now is in the war.

a:Young Riley:

Woman explains proposal rejection

Youth and folly

Vrs	Ln	Pseudo-text	a (16): Young Riley	b (22): John Riley	c (25): O'Reilly from the County Cavan	r081 1893	r211 1869	r(13*): Lowlands of Holland
014	01a	I said, my dear come let us travel	typical*10			x		
014	01b	I said, If this be true you've told me plainly	occasional*2					
014	01d	There I'd please you and there I'd tease you		typical*17				
014	01f	There I'd please you and there I'd tease you			occasional*11			
014	02a	Go with me to some distant shore	typical*14	typical*20		x		
014	02b	You might have been married five years	occasional*2					
014	02c	If along with me you'd consent to go			occasional*9			
014	03b	Then we'll sail over to Pennsylvania	typical*15	typical*19	occasional*10			
014	03d	And now is in the war				x		
014	04a	Adieu to Riley for evermore	typical*16	typical*12	occasional*10			
014	04c	There we'll live happy forever more		occasional*2				
014	04e	Leave John Riley forever more		occasional*2				
014	04f	And now is in the war				x		
015	01b	If I should sail to Pennsylvania	typical*9					
015	01e	I'll not go with you to Pennsylvania		typical*14				
015	01g	I'll not leave off thinking of John Riley		occasional*2				
015	01h	As we were sailing all on the ocean	occasional*2					
015	01i	If I should go to Palestine				x		
015	02a	Or if I should go to some distant shore	occasional*6					
015	02b	I'll not go with you to a distant shore		typical*18				
015	02c	The winds to blow and the seas to roar	occasional*3					
015	02d	Or any far and distant shore	occasional*5			x		
015	03a	My poor heart would still be aching	typical*11					
015	03b	I surely thought my heart was broken	occasional*3					
015	03c	My heart's with Riley I can't forget him		typical*18				
015	03d	My heart would break or constant seek				x		
015	04a	For young Riley whom I adore	typical*11					
015	04b	Though I may see him never more		typical*13				
015	04c	When I thought of Riley I left on shore	occasional*3					
015	04d	Young Willy (Riley?) evermore				x		
015	04e	Although his face I may see no more		occasional*4				

Note: r(13*) Texts r211, r213, r214, r215, and r234 added for the revision.

O then I said "My pretty maid
We'll seek a distant shore,
We'll sail away to Palestine
And *Riley* seek no more."

If I should go to Palestine
To far off foreign shore,
My heart would break, or constant seek
Young Willy evermore.

a:Young Riley (continued):

Woman explains proposal rejection

Youth and folly

			a (16):	b (22):	c (25):	r081	r211	r(13*):
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan	1893	1869	Lowlands of Holland
017	01a	Youth and folly makes young maids marry	typical*13					
017	01b	Youth and folly makes young men marry			occasional*11			
017	01d	Oh it is folly above all				x		
017	02a	Makes them sigh for another day			occasional*5			
017	02b	Here no longer can I stay			occasional*5			
017	02c	Silly notions make no delay			occasional*2			
017	02e	What you sweet maid can tell				x		
017	03b	What can't be cured must be endured	typical*13	occasional*2	occasional*12	x		
017	04a	Farewell Riley til another day	occasional*6					
017	04b	From all false young men I'm bound away	occasional*3					
017	04c	Fare thee well for I'm going away			occasional*2			
017	04d	To Riley bid farewell				x		
017	04e	Now I am bound for Americay	occasional*2					
017	04g	Farewell darling I must away	occasional*2		occasional*10			

Note: r(13*) Texts r211, r213, r214, r215, and r234 added for the revision.

“Oh it is folly all above
 What you sweet maid can tell,
 What can't be cured must be endured,
 To Riley bid farewell.”

7.8 Cox, 1925, 422-423, #141 “Youth and Folly” (u102, 1916)

This song is a counterpart to “Little Sparrow,” from which it has borrowed certain stanzas... Stanza 2 belongs to the famous Scottish song, “O Waly, Waly, gin Love be Bonny Compare stanza five with “Maggie Gordon” ... The first stanza corresponds to the last of “Young Riley” in modern English broadsides... (Cox, 1925, 422)

Vrs	Ln	Pseudo-text	a (16): Young Riley	b (22): John Riley	c (25): O'Reilly from the County Cavan	u102 1916	p(13): The Banks of Sweet Primroses	t(16): Laws N35: The Dark-Eyed Sailor
017	01a	Youth and folly makes young maids marry	typical*13			x		
017	01b	Youth and folly makes young men marry			occasional*11			
018	04a	When we are bound we must obey	typical*13	occasional*2	occasional*12	x		
017	02a	Makes them sigh for another day			occasional*5			
017	02b	Here no longer can I stay			occasional*5			
017	02c	Silly notions make no delay			occasional*2			
017	03b	What can't be cured must be endured	typical*13	occasional*2	occasional*12			
017	04a	Farewell Riley til another day	occasional*6					
017	04b	From all false young men I'm bound away	occasional*3					
017	04c	Fare thee well for I'm going away			occasional*2			
017	04e	Now I am bound for Americay	occasional*2					
017	04g	Farewell darling I must away	occasional*2		occasional*10			
120	01a	For many a bright sunshiny morning				x	(p169,1893)	
120	02a	Has turned to a dark and rainy day				x	(p169,1893)	
107	05a	For many a dark and stormy morning					typical*7	typical*15
107	06a	Brings forth a sunshiny day					typical*7	typical*15

Youth and folly make youngsters marry,
And when they're married they must obey;
For many a bright and sunshiny morning
Has turned to a dark and rainy day.

The first two lines are what Cox made of them: “the last of ‘Young Riley’...”

The next two are also in Woodrich, 1893, #A “The Banks of Sweet Primroses” (p169, 1893)

You pretty maids that go a courting,
Attention give to what I say.
There's many a bright & shining morning
That turns into a rainy day.

This is a reversal of the advice familiar from “The Banks of Sweet Primroses” and “The Dark-Eyed Sailor.” It is not an isolated case. There are English proverbs that have it either way.

... a cloudy morning bodes a fair afternoon.
... many times clear mornings turn to cloudy evenings.
(Ray, 1817, 27,72)

Steve Roud's Folk Song Index includes the following among entries for Roud #563 (Roud, 2024a):

Come all fair maidens, I'd advise you,
Don't turn your first true love away,
For many a bright sunshiny morning
Brings forth a dark and a dismal day.

(Gardner and Chickering, 1939, 110-111, #34 "False Nancy")

Come all ye girls and lads, take warning,
When life is young and fair as May;
For many a bright and sunny morning
Turns out a dark and gloomy day.

(Belden, 1966, 191-192, #A "The Rambling Beauty")

Beware fair maids of virtue scorning,
Let prudence ever mark your way,
Oft times a fair and pleasant morning,
Turns to a dark and dismal day.

(Flanders *et al*, 1966, 129-130, "The Widow's Daughter")

Come all young maids, by me take warning,
Turn not your first true love away;
For many a fair and pleasant morning
Turns out a dark and rainy day.

(Sharp, 1966, vol. 2 226-227, #163a "Loving Nancy")

The oldest text (1778) I have seen for either song ends the sad story with a happy "warning."

I hope my storey will be a warning
To all young girls that go astray
For many a dark and cloudy morning
Turns out to be a Sun Shining day.

(Carey, 1976, 88-89, #30 "A New Song")

			a (16):	b (22):	c (25):	u102	u(10):	w(10):
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan	1916	Peggy Gordon	Far and Tender Ladies
024	01a	Love is easing and love is pleasing	occasional*3			x	occasional*3	occasional*2
024	02a	And love is a pleasure while it is new	occasional*3			x	occasional*3	occasional*2
024	03a	But love grows colder as love grows older	occasional*3			x	occasional*3	occasional*2
024	04a	And fades away like the morning dew	occasional*3			x	occasional*3	occasional*2

O love is warming, O love is charming,
 Love's quite handsome while it is new!
 But as lover grows older, love grows colder,
 And fades away like the morning dew.

Cox said, "Stanza 2 belongs to the famous Scottish song, 'O Waly, Waly, gin Love be Bonny'."

Child has this verse from Ramsay's *Tea-Table Miscellany*, Dublin edition of 1729.

O waly, waly! But love be bony
 A little time, while it is new;
 But when 't is auld, it waxeth cauld,
 And fades away like morning dew.

(Child, 1890, 92-93, "Waly, Waly, Gin Love Be Bony")

I have not found any connection between any songs and the next two verses.

Cox had nothing to say about verses three and four.

It was all in the sweet month of April,
 While summer flowers were in their bloom,
 Trees were budding, sweet birds were singing:
 Times ain't with me as they have been.

Great Jehovah, have mercy on me!
 My comrades, come to set me free;
 I never courted but one fair lady;
 Her name was Polly, she told me.

			a (16):	b (22):	c (25):	u102	u(10):	w(10):
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan	1916	Peggy Gordon	Far and Tender Ladies
027	01a	Peggy Gordon you are my darling				x	typical*6	
027	02a	Come set you down upon my knee				x	typical*6	
027	03a	Tell to me the very reason				x	typical*6	
027	04a	Why I am slighted so by thee				x	typical*6	
114	01a	I'm deep in love but I dare not show it				x	typical*6	
114	02a	My heart lies smothered what a pain lies in my breast				x	typical*6	
114	03a	I would let the whole world know it				x	occasional*3	
114	04a	A troubled mind can find no rest				x	occasional*5	
114	01b	I wish to God I had never seen you				x		
114	02b	Or in my cradle I had died				x	occasional*2	
114	03e	To think a nice young man as I am				x		
114	04b	Should be in love and then denied				x	occasional*3	
170	01b	I wish I was on some stormy ocean				x		
170	02a	As far from land as I could be				x	occasional*2	
170	03b	Sailing for some better country				x		
170	04a	Where I have no one to trouble me				x	occasional*2	

What is left is mostly u: Peggy Gordon.

Polly, O Polly, you are my darling!
Come set yourself down awhile by me,
And tell to me the very reason
Why I was slighted so by thee.

I am in love, I dare not own it,
The very pain lies on my breast;
I am in love, and the whole world knows it,
That a troubled mind can find no rest.

I wish to God I never had seen you
Or in my cradle I had died
To think as nice a young man as I
Should be in love and be denied.

I wish I was on some stormy ocean
As far from land as I could be;
And sailing for some better country
Where there no grief could trouble me.

7.9 ***“For my last trick, a chimera out of a hat.” Leach, 1965, 308-309, # 128 “Young Riley” (c009, 1960)***

The cante-fable consists of a prose story interspersed with verses which are sung or chanted by the reciter. Usually, as in Grimm’s fairy tales, the verses occupy but a small space compared with the prose recitation. On one occasion, however, I noted down a version of “Lord Thomas and Fair Eleanour”, in which the whole of the story was sung, with the exception of three lines, which the singer assured me should be spoken. This was clearly a case of a *cante-fable* that had very nearly, but not quite, passed into the form of a ballad,....

(Sharp, 1907,6)

In section 7.2, I write that Eddie Butcher’s “Youghal Harbour” grafts a theme of another song, but not the words, onto a “Young Riley” story. Ned Odell grafts a theme onto “O’Reilly from the County Cavan” embodied in just a line fragment. If lobates’ chimera has only the lion’s roar, is it still a chimera?

Ned Odell’s version of “O’Reilly from the County Cavan” begins

First in dis country I came a stranger
To view dose fields and dose meadows gay,
Where I fell courting a neat young girl,
I really thought she was the queen of May;

and continues with the usual proposal, rejection, and explanation.

"O, no, kind sir, since I got to tell you,
I have been promised this five years ago
To one O'Reilly from the County of Wexford,
Sometimes he cause me to sigh and moan"

The story continues with *SWAN*. Then, *PHOENIX ISLAND* is only slightly reworded.

"I wish I had you on Felix Island,
One hundred miles from your native home
Or in some valley where no one would find us,
I'd soon incline you to be my own."

"It's there I'd tease you, yes, I'd please you,
Along with me you'd be inclined to go;
We would both sail over to old Pennsylvania,
Say adieu to Riley for evermore."

"You will not fetch me on Felix Island
One hundred miles from my native home
Nor in some valley where no one would find us,
You can't incline me to be your own.

She dismisses the courter as expected.

"You can't tease me or no nor please me;
Along with you I'm not inclined to go;
So you may sail over to where you came from,
I'll wait for Reilly for evermore.

and his answering words introduce the usual farewell.

"It's in the morning, love when I rises,
My heart lay beating for you all day,
And in the evening when I can't come nigh you,
Oh, those are bound, love, they must obey.

For youth and folly makes young men marry,
And makes them sigh for a longer day;
So what can't be cured, love, must be endured,
So I'm young Riley ...

MacEdward Leach has no comment about this song, but has relevant comments about singers and singing in Labrador in general.

The last line is almost surely spoken. The notes to the tune, like the notes to about half of Ned Odell's songs, have the last word of each verse spoken. The last line, "So I'm young Riley ...," is almost certainly spoken.

A phenomenon especially to be noted is the practice of speaking, rather than singing, the last syllable, word, or even two or three words in the last stanza of a song. This practice is present in other North American areas but does not seem to be used as consistently in places other than in the Labrador collection. It is found in almost all the Labrador songs; most of the exceptions are humorous songs.

(Leach, 1965, 17)

The effect of the spoken revelation at the end of the song must have had the listeners smiling even when they knew the song and the singer, and had heard it many times before. In his Introduction to *Songs of the Lower Labrador Coast*, Leach writes about the Labrador approach to song.

In the outports of Labrador there is a time to sing and a time to be silent. One does not sing at work, and one does not sing to one's self. Singing is for a group but not by a group. The time must be right Almost all the singing is done by the men and always without accompaniment Some one calls out. "Uncle Peter, how about giving us a

song?" Uncle Peter smiles, "What'll it be? " And then he answers his own question, "I'll sing 'Jimmie Whalen'; that one is a good song. ... Uncle Peter settles back in his chair, and with no more ado, he launches into the song. He does not look to the group as he sings, but straight ahead of him, as if he were deeply concentrating on the song. He uses no gestures, nor any interpretation by changed tone or volume. It is all dead-pan, unless the song is a humorous one.... But he always lets the story-songs speak for themselves. The audience never participates beyond comments on the songs; there is no applause or extravagant praise. Rather there are quiet remarks here and there, "That's sure a good song." or "A song like that, it's got more truth than a preacher's sermon."

(Leach, 1965, 9)

He also writes about the singers.

The whole singing pattern of the Labrador suggests that of the Old English or Old Irish, the *scop* or *filid*. One man in each village is tacitly recognized as the 'official' singer; he is selected because he is the best singer, and very often such a gift or influence is hereditary.... In Pinware, Ned O'Dell [sic] is the local *scop* with a great store of traditional family songs.

(Leach, 1965, 10,11)

In Sharp's example, the singer has Lord Thomas speak his *cante-fable* suicide verse:

Make me a grave both long and wide,
And lay fair Eleanor by my side,
And the brown girl at my feet.

(Journal of the *Folk-Song Society*, 1905, 108, #20 "Lord Thomas and Fair Ellender")

Here, as in Cecil Sharp's example, a brief spoken part turns a ballad into a cante-fable. Ned Odell capitalized on the local singing style that ends a song with a spoken line to make that spoken line stand the expected plot on its head.

Ned Odell is one of MacEdward Leach's most often cited sources for *Songs of the Lower Labrador Coast*. He sings thirty-five of the 138 songs in that book. I wish I could have heard him sing his "Young Riley" and seen his listeners' reaction.

8 “Phoenix Island” with no Laws N37 connection

When I look over the “Collected Laws N37 fragments” of section 6, they all contain part of “Young Riley” and one of the fragments, *PHOENIX ISLAND* or *SWAN*.

I have three “Phoenix Island” texts that have no “Young Riley” lines. All of them are relatively recent.

One of these *PHOENIX ISLAND* texts is a Laws N42 text from Mary Cash, an Irish Traveler, recorded in England on a 2003 album.

There being a lady in her father’s garden,
A gentleman, he was passing by.
And he stood a while for to gaze all on her,
He said, “Fair lady, would you fancy I?”

“Oh no kind sir, I am no lady,
I'm but a poor girl of a low degree
There before, young man, choose another sweetheart,
I'm not fitting for your slave to be.”

“It is seven years since I had a sweetheart,
And seven more since I did him see.
And it's seven more I'll wait all on him,
If he's alive he'll come home to me.”

“”Or maybe your love he is dead and drowned.
Or maybe your love he is dead and gone.
“Or if he is sick I'll wish him better,
And if he's dead I will wish him rest.”

Saying, “Lady, lady, I'm your own true lover,
I came from sea love, to marry you.”
Saying,” If you're my own and my single sailor,
Your face and features do look strange to me.”

For he put his hand all in his pocket,
His lily-white fingers do look long and small,
And it's up between he pulled a gold ring,
And when she seen it to the ground she fell

He picked her up all in his arms,
 He gave her kisses most tenderly,
 Saying, "I'm your own and your loyal true lover,
 You're the only young girl that my heart love best."

Saying, "If I had you in those Phoenix Islands,
 One thousand miles from your native home,
 In some lonesome valley, love, between two mountains,
 It's there, sweetheart, I'll call you my own."

"For I've a house, I've a good way living,
 I've plenty of money for to spend on you,
 And if you come there love, it's the lady I'll make you.
 I'll have some servants for to wait on you."

"You haven't me in those Phoenix Islands,
 Neither one thousand miles from my native home.
 Neither in that valley, love, between two mountains,
 Nor later sweetheart you won't call me your own. "

Cash, 2003, 3, #1.01 "Lady in Her Father's Garden")(j040,2003)

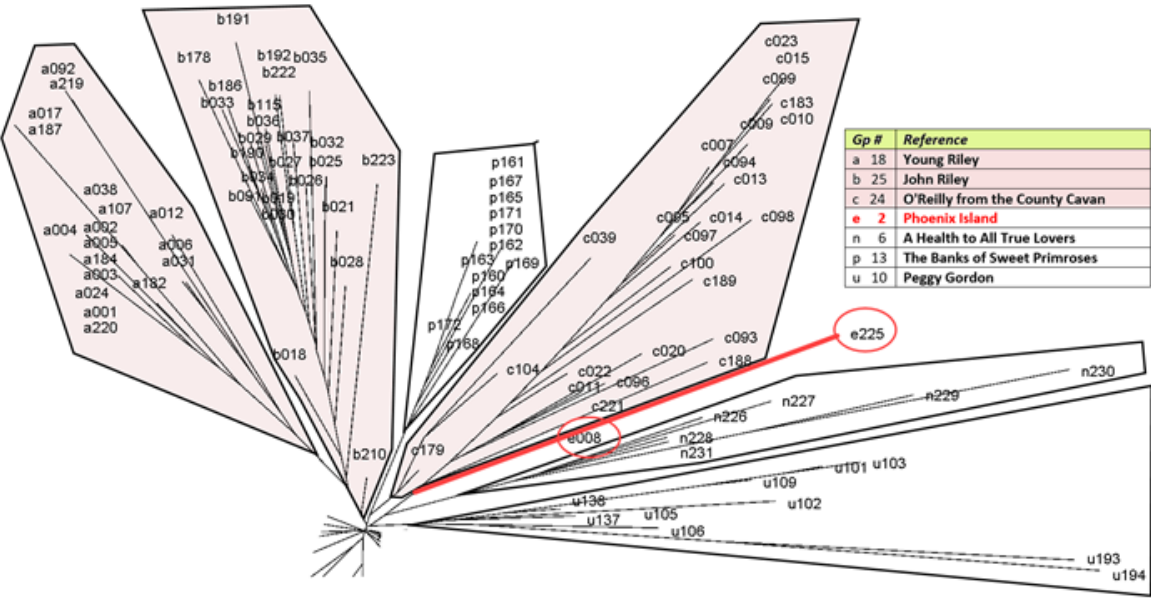
The *PHOENIX ISLAND* insertion here, including the rejection, seems a strange twist on the plot. Except for the lines, "For I've a house ... money for to spend on you," the lines all fit the non-US Laws N42 pattern. There are no other lines associated with Laws N37. I take this to be a typical *PHOENIX ISLAND* graft onto a Laws N42 text rather than an independent text.

The other two texts are another story.

Mary Delaney's text includes verses that are not found in any other text in the study.

Catherine Doyle's text includes verses close to all of Mary Delaney's, grafted onto "A Health to All True Lovers." Like Mary Delaney's song, it includes no Laws N37 lines.

I do not know if they are a fragment of an original standalone "Phoenix Island." It seems unlikely that they would have survived all this time without having been recorded.



In any case, I believe they have to be called a different song from any other in this study. If so, a revised partial tree map around the N37 family would look something like this.

8.1 Delaney, 2003, “Phoenix Island” (e008, 2003)

I discuss Mary Delaney’s recording of “Phoenix Island” in section 2.4, where *PHOENIX ISLAND* is introduced. That recording included no Laws N37 lines not already part of *PHOENIX ISLAND*. Mary Delaney’s text has no “Young Riley” lines at all. It is also missing verses that are commonly in *PHOENIX ISLAND*.

"I wished I had you in Phoenix Island,
One thousand mile from your native home,
It's there I'd spend some long hours to court you;
Make you my wife and call you my Own."

"You will not have me in Phoenix Island
One hundred miles from my native home,
Nor you will not spend long hours for to court me;
You'll never make me your wife
Nor call me your own."

"I wish to have you laid in your coffin,
And satisfaction wrote on your shroud,
And your friends to bury you on their shoulder,
And you to be one among the crowd."

"You will not have me laid in my coffin,
Nor satisfaction wrote on my shroud,
Nor your friends won't bury me on their shoulder,
Nor you won't be one among the crowd."

(Delaney, 2003, “Phoenix Island”) (c008, 2003)

8.2 Doyle, 1981, GC-62-1 “Phoenix Island” (e225, 1981)

The first four verses follow the plot line of “A Health to All True Lovers” (Roud #22568).

And to my own love where e're she be
It's tomorrow night I will be with you
Although you being many a mile from me.

One night as I passed my own lovers window,
I greatly knelt upon a stone.
And whispered through a small pane broken,
Saying is that you there love lying all above

She rose up from her soft down pillow
Her lily white hands, and her snow white skin,
Saying who goes there at my bedroom window,
Depriving me of my long night's rest.

It is, it is, your own true lover,
Rise up the window and let me in.
They spent that night in the best of pleasure,
Until that long night came to an end.

The text is not too far from the short version reported by Gavin Greig in 1911, which ends, “And then the long night was at an end” (Greig, 1963, No. 177 2, “Hearken, Hearken”) (n227, 1910).

He said Come love but she said no

Mrs. Doyle remembers, but doesn't have the whispers of a proposal and rejection.
There is no hint whether the hinge dialog was like

“I'll sail you over to Pennsylvania ... sail over to where you come from”
(O Lochlainn, 1960, 186-187, #94 “O Reilly from the Co. Leitrim”) (c010, c1900),

or

“go, love, and ask your father ... away, away, and court some other”
(Huntington, 1990, 343-344, H722 “The Sweet Bann Water”) (n229, 1937),

or something else entirely.

Mrs. Doyle's next four verses are close to Mary Delaney's four-verse version of "Phoenix Island

I wish I had you in a Phoenix Island,
Three thousand miles from your native home,
Or in a valley where none could find us.
It is then I could call you my own.

You'll never have me in phoenix island,
Three thousand miles from my native home,
Or in a valley where no one could find us
You never will call me your own

I wish I had you laid in your coffin,
Your satisfaction wrapped in a shroud,
Your friends to bore you on their shoulders,
And I to be one among the crowds.

You'll never have me laid in my coffin,
My satisfaction wrapped in a shroud,
My friends to bore me on their shoulders
Nor you to be one among the crowd.

The last two verses are

For love is teasing and love is pleasing
And love is pleasure when it is new
But when love grows older, it soon grows older
And it fades away like the morning's dew.

The ripest old is the soonest rotten
The hottest love is the soonest cold
For a young men's promises are so easily broken
I pray fair maiden don't you make so bold.

The chimeric ending is two of the three verses of *RILEY CURSED*:

024 ("love is easing and love is pleasing") (u 3/10 Peggy Gordon: u102,u105,u106)

025 ("the ripest apple is soonest rotten") (v 4/11 Seven Long Years: v043,v110,v111,v112)

9 Pennsylvania?

9.1 Why "Riley"?

Bill Martin said, "The more the merrier.
Who knows if this will last for me and her?"
The swine.
"Wedding Song"
(*Threepenny Opera*, 1954)

The "Riley" of the Laws N37 family is that kind of "swine."

Why is his name "Riley"?

It has bothered me since I first realized how late, in every sense, the jilter's character is saved in what has become the American version.

Both the jilter and the jilted are already Irish in the earliest text I have seen (a024, 1749), but the locale and proposed destination are not.

By my next text, *The Bloody Gardener's Garland*, 1779, 6-7, "(As I Went Over) The County of Cavin" (a182, 1779), the story takes place in County Cavan, Ulster, and "Rolly" lived in Dublin. From that point on, the story takes place in Ulster, and Riley "lives in this country." Ulster Scots-Irish Presbyterians seem to be the source, and Riley is surely a Roman Catholic--not a Quaker or Scots-Irish Presbyterian--name.

Laws N37 is not "The Romish Lady."

When the Laws N37 songs were first being sung, did the singers identify "Riley" as Roman Catholic?

For a:Young Riley and c:O'Reilly from the County Cavan, although some version of Riley's name, "Pennsylvania," and "Phoenix Island," was constant, the location of the story and of Riley's home was not.

9.2 *The Scots-Irish Presbyterians, Irish Quakers, and Pennsylvania.*

The oldest song I have of the Laws N37 family is the broadside Steve Gardham showed me: “The Soldier and the Irish Lady” (a025, 1749). The escape in that song is to an English warship, and not Pennsylvania.

At that time, the waves of Irish Quaker migration to Pennsylvania had just about ended.

The next oldest I have from the family is “(As I Went Over) The County of Cavin” (a182, 1779). In this text, immigration is indeed proposed, and it is directed explicitly to Pennsylvania.

I believe the Laws N37 family was carried first by the Scots-Irish Presbyterians through the gateway of the new and tolerant Quaker colony: Pennsylvania. However, “Pennsylvania” was inserted during a peak of Scots-Irish immigration, after the Scots-Irish had far outnumbered the Quakers, who were no longer in control of Pennsylvania politics.

The historical outline below is as concise as I think I can make it--without getting entangled in a complex web of politics, economics, and religion--and still convey why “Pennsylvania” is significant in the texts of the Laws N37 family.

For another angle on the same story, see Alan Lomax’s *Folk Songs of North America* discussion of “John Riley” (Lomax, 1960, 154-155).

1607-1660: Scots-Irish Presbyterians in Ulster

... and from the departure of the Earls we have mentioned, it came to pass that their principalities, their territories, their estates, their lands, their forts, their fortresses, their fruitful harbours, and their fishful bays, were taken from the Irish of the province of Ulster, and given in their presence to foreign tribes; and they were expelled and banished into other countries, where most of them died.

(O'Donovan, 1856, 2363, *Four Masters* "1608")

With the final destruction of the Irish property and governing systems, King James I was able to "plant" English and Scottish Protestants in Ireland. Most of the settlers on the Plantation of Ulster were Scottish Presbyterians (Keller, 1992, 72-73; Myers, 1902, 7). The Plantation of Ulster survived the rebellion of 1641 and the creation and confiscations of the 'Cromwellian' Settlement (Cunningham, 2010, 936; Keller, 1992, 73; Myers, 1902, 8-12; Harris, 2006, 86-97)

1650-1660: Irish Quakers in Ulster

Cromwell's conquest of Ireland was complete by 1652. Many Irish gentry in Ulster, Leinster, and Munster were dispossessed, and some of the lands they left behind were given to members of Cromwell's army. This was the "plantation" for Quakerism in Ireland. (Myers, 1902, 11-12)

1660-1714: Dissenters in Ireland before the Hanoverians

The Presbyterian and Quaker Dissenters faced economic and religious problems in Ireland during and after the Restoration.

They shared their economic problems with everyone else in Ireland, as the English acted to protect their interests. Those who survived one blow rebuilt until the next, or left Ireland if they could. Most of the Dissenters were farmers or merchants (Wokeck, 1996, 107).

The English Navigation Acts of 1660 and 1663 temporarily banned importing Irish cattle. The Cattle Act of 1666 made the restriction permanent, "and the people, being unable to find a market for their horses and cattle, fell into great distress" (Joyce, 1910, 707; Keller, 1992, 74). So, Irish landlords turned from cattle raising to sheep raising (Kelly, 1980, 25; Harris, 2006, 95-96).

In 1698, English clothiers complained to Parliament that Irish woolens sold for less than English woolens in colonial markets. The Wool Act of 1699 prohibited Ireland from exporting woolens to foreign countries, the colonies, and England itself. (Barth, 2021, 281-282) English colonists in Ireland complained that the act weakened the established Church to the benefit of Catholics and Dissenters (Kelly, 1980, 42).

The next option was flax and linen. Flax culture was already established in Ulster. Export duties on Irish linens were removed in 1696. The Linen and Flaxseed Bounty Acts of 1705 and 1707, as well as later subsidies, encouraged flax cultivation. The Ulster linen trade was flourishing by the 1730s. (Johnston, 2015, 383-384; Keller, 75-76). It was no threat to any English industry.

The English solutions to the religious and political differences that accompanied the 1660 Stuart Restoration—whether the national church would be episcopal or presbyterian, degrees of “toleration” of religious profession, tithing to support the national church—affected the lives of Catholics and Protestant Dissenters in Ireland (Kaplan, 1972, 307-325; Harris, 2006, 87-91, 96-102, 133-134).

Beginning in 1678, the establishment faced the possibility of a Roman Catholic successor to the throne. Ironically, in their efforts to avoid that crisis, the Anglicans attacked the Protestant Dissenters, including Quakers and Presbyterians (Harris, 2006, 136-202, 417, 424).

William Penn’s father had a claim against the monarchy. Charles II settled the claim by giving Penn, a Quaker convert, 45,000 acres on the Delaware River. Penn planned to use the land in Pennsylvania as a Quaker “Holy Experiment.” For Dissenters, escape to Pennsylvania would be an emigration option (Nash, 1993, 8-9; Harris, 2006, 301).

Between 1682 and 1684, 4,000 emigrants settled in Pennsylvania (Klepp, 2002, 64).

1682-1790: Irish Quakers and Scots-Irish Presbyterians in Pennsylvania

The majority of Quaker settlers in Pennsylvania were from England and Wales, but many were from Ireland. Myers estimates that “at least between 1,500 and 2,000 Irish Friends came to Pennsylvania between 1682 and 1750..., and after 1750 very few Friends came over to settle” (Myers, 1902, 41, 82-83).

The colony was tolerant of non-Quakers and attracted many under pressure, including Moravians, Mennonites, Lutherans, Calvinists, and Scots-Irish (Pencak, 2002, 110). The Scots-Irish outnumbered the Quakers and came to dominate Pennsylvania politics after 1750 (Ritchie and Orr, 2014, 142-143). Quaker toleration of different believers made Pennsylvania a “land of Canaan” for other Dissenters, including the Ulster Scots-Irish Presbyterians (Moulden, 1994, 8-9, “Campbell’s Farewell to Ireland.).

By 1790, the Scots-Irish outnumbered the Quakers by 2 (63061) to 1 (30636), and were 15% of the Pennsylvania population (421985) (Pencak, 2002, 135).

The flax industry--which had been the alternative to the cattle and wool industry, forced failures--was so successful that it provided the transportation between Ireland and Pennsylvania. Growing flax to make linen was so successful for Irish farmers that it was more profitable to use all locally grown flax for the linen trade and to import the flax seed needed for the next year’s crop. Beginning in 1731,

colonies were permitted to ship flaxseed to Ireland. The great source for flaxseed was Pennsylvania. Ships sailed from Pennsylvania during the winter, in time for the Irish spring planting. The return trip carried supplies for the colonies and, in most years, had plenty of room to carry emigrants to Pennsylvania (Johnston, 2015,384; Wokeck, 1996, 117; Gil, 1925, 34, 224).

The early peaks of emigration were marked by disasters of one sort or another in Ireland: famine in 1729 and 1740, a slump in the linen trade, and near famine in 1745. Later peaks in the decade before the American Revolution were reactions to good times and greater opportunities in Pennsylvania (Wokeck, 1996, 108).

A good number of immigrants on board ships bound for Philadelphia left their ships at other Delaware Valley ports. As more immigrants came to Pennsylvania, land became expensive. Newcomers moved to the borders, and further (Klepp, 2002, 94).

The story of our central characters folds over successive generations and journeys. As Scots in Ulster, then Ulster Scots in colonial America, they became known as the Scots-Irish, settling in and often moving on through Pennsylvania. Some then headed west, but many more followed the Great Wagon Road that started in Philadelphia and led them on through the Shenandoah valley of Virginia into the Carolina Piedmont and the Appalachian Mountains. Each stage of their pathway represented a life-changing and sometimes harrowing episode for the migrants. This journey is vividly expressed in their songs... (Ritchie and Orr, 2014,1)

John Moulden and Mick Moloney have written about the Scots-Irish emigrants and their songs (Moulden, 1994; Moloney, 2002).

As these immigrants arrived in America, they filled the Philadelphia air with the jigs, reels, and songs of the old country As they moved west and south looking for affordable land to clear and till, they took their music with them into the hills, mountains, and hollows, nurturing what in time would become the roots of American old-time, bluegrass, and count traditions (Moloney, 2002,8)

I haven't forgotten about the Irish Quakers as singers. In a fifty-page chapter—"Social Life of the Irish Friends"—the only mention Myers makes of song is an admission by one man that, being drunk, "I took the undue liberty of singing Idle songs along with a company that was Engaged in that Exercise" (Myers,1902,227).

After 1790: Irish Catholics in North America

The predominantly Irish Catholic emigration following the potato famine saw many people migrating to Pennsylvania, but far more to northeastern cities and Canada's St. Lawrence region. (Klepp, 2002, 94).

By 1850, approximately 16% of Pennsylvania's population (360,000 out of 2,300,000) identified as Presbyterian.

Approximately 4% (90,000) were Roman Catholic (Lapsansky, 2002, 173).

In 1860, one quarter of Manhattan's inhabitants—about 200,00 out of 800,000—were Irish.

Approximately 60,000 of the 270,000 people living in Brooklyn were Irish (Man, 1950, 90).

There was more violence against Catholics in Philadelphia than in New York or Boston. Lapsansky speculates that "the size of the foreign populations of New York or Boston was sufficient to discourage attempting to mob them" (Lapsansky, 2002,173).

1607-1849: a partial calendar from Wayfaring Strangers

“A Contextual Timeline,” a chapter in Fiona Ritchie and Doug Orr’s *Wayfaring Strangers, The Musical Voyage from Scotland and Ulster to Appalachia*, lists relevant events from 8000 B.C. to 2020. Here are some of those that relate to the move to and through Pennsylvania.

A different perspective:

- 1607. Flight of the Earls....
- 1610. Plantation of the west of Ulster...
- 1622. Scots settler community in Ulster grows to 7,700.
- 1630. Adult male settler population in Ulster swells to 20,000.
- 1641. Irish stage a rebellion against Ulster planters in an attempt to regain confiscated lands.
- 1681. William Penn’s experiment in brotherhood sees the founding of Pennsylvania by Quakers.
- 1682. Port of Philadelphia founded.
- 1690. The Church of Scotland (Presbyterian) is officially recognized.
- 1700. Scots settlers now represent the majority in Ulster.
- 1717. Large scale migration of Ulster Scots to America begins ... Boston.
Others begin arriving on a regular basis at the Philadelphia docks.
- 1730. Colonization of the Shenandoah Valley and Carolina backcountry by Germans and Scots-Irish migrating from Pennsylvania.
- 1751. Peter Jefferson (Thomas Jefferson’s father) and Joshua Fry draft map depicting “The Great Road from the Yadkin River thro Virginia to Philadelphia distant 455 Miles,” the route that came to be known as the Great Philadelphia Wagon Road.
- 1771-1773. Depression in linen trade increases the flow of Philadelphia-bound emigrants from Ulster, now 10,000 annually.
- 1818. Black Ball Line begins to sail regularly to New York from Liverpool, which becomes the main port of departure for Irish and British as well as German and Norwegian emigrants.
- 1845. The Great Hunger--An Gorta Mór--begins in Ireland with the first cases of blight in the potato crop.
- 1848-1849. Most devastating years of the Irish famine. Over 1 million die, and a further million emigrate.
(Ritchie and Orr, 2014, 303-310)

“Set sail with me to Pennsylvania”

As I walked to Trow in the county of Carwell
 For to view the sweet charms of life,
 There I beheld a clever woman,
 Appear'd to me like an angel bright.

(Dicey and Dicey, 1754, “The Soldier and the Irish Lady”) (a024, 1749)

“Trow” and “Carwell” seem misspelled. Steve Gardham writes, “the setting is Cornwall” (Dow, 2023, 214). He writes,

You might want to know there are three copies.

The first of these below is the one I sent you ...

Royal Sportsman's Delight, printed at Aldermay Churchyard (Dicey-

Marshall dynasty) BL 11621 e 6 25.17 (which probably means the songster is item 25 in the volume and the ballad is item 17 within it.)

Title The Soldier and the Irish Lady, FL As I walked Trow in the county of Carwell.

Woody Choristers, printed at Aldermay Churchyard (Dicey-Marshall dynasty) BL 11621 e 6 38.16 (as above) Title: The Soldier's Courtship to the Irish Lady (not got first line)

The Nightingale, printed as above, BL 11621 e 6 31.2 (as above) Title as 1 (in 28 lines i.e., no stanza breaks) FL 'As I walked down in the county of Cornwall'.

These songster titles appear in the Dicey Marshall catalogue for 1754.

(Gardham, 2024)

The soldier says to the jilted lady,

We will sail in the Prince of Wales,
 Adieu to Riley for evermore.

The destination is unknown, though “Prince of Wales” is a common enough English warship name (*HMS Prince of Wales*, 2023).

The jilter's name is “Riley” and he is from “the country.”

The printers are from Northampton, England.

The 1754 catalog refers to a 1749 broadside.

By 1749, the Quaker migration to Pennsylvania was about finished after almost 70 years.
The Scots-Irish migration to Pennsylvania was still in full swing.

As I went over the County of Cavin,
For to view the sweet stock of life,
There I espy'd a lovely Venus,
Appear'd to me like an angel bright,
(The Bloody Gardener's Garland, 1779, 6-7, "(As I Went Over) The County of Cavin")
(a182, 1779)

County Cavin is surely County Cavan, Ulster.

The suitor says to the jilted lady,
Then we'll sail over to Pennsylvania,
Adieu to Reilly for ever more.
I don't know the printer or location.
The site of the song is now recognizable as Ulster.
The destination is Pennsylvania.
The jilter "Rolly" lived in Dublin.

1779: The Scots-Irish migration to Pennsylvania was almost one hundred years old when it reached its peak a few years prior; the then-current war—the American Revolution--had temporarily ended it.

The jilter and destination have been set for the Laws N37 family.
The site remains Ulster for the Irish versions of a:Young Riley and c:O'Reilly from the County Cavan.

a:Young Riley

#	year	Song from	Locale	O'Reilly home
a024	1749	English broadside	County Carwell, ??	The country
a182	1779	broadside	County Cavan, Ulster	Dublin, Leinster
a003	1813-1838	English broadside	County Cavan, Ulster	This country
a017	1824	copy from U.S. broadside	Not specified	This country
a184	1835?	English broadside	County Cavan, Ulster	This country
a187	1840	U.S. (?) broadside	Not specified	This country
a004	1850	Banffshire, Scotland	County Cavan, Ulster	Dublin, Leinster
a107	1856-1861	U.S. Song book	missing	missing
a001	1863-1885	English broadside	County Cavan, Ulster	This country
a002	1868?	broadside	County Cavan, Ulster	This country
a005	1881	U.S. Song book	County Cavan, Ulster	This country
a012	1939	County Londonderry, Ulster	County Cavan, Ulster	This country
a038	1969	Ireland, county not specified	County Cavan, Ulster	This country
a092	1976	County Londonderry, Ulster	County Cavan, Ulster	This country
a006	2001	County Armagh, Ulster	County Cavan, Ulster	This country
a031	2002	unknown	County Cavan, Ulster	This country

For the sixteen texts of a:Young Riley:

the suitor is in

County Cavan (various spellings) (Ulster) (12)
 Trow in County Carwell (Truro in County Cornwall?) (1)
 not specified (2)
 page missing (1)

the jilter's name is

(Riley | Reilly | Reily) (9)
 O'Reilly (2)
 Jamie Reilly, James Reilly, William Riley, John Riley, Rolly (1 each)

From

This country (12)
 Dublin (2)
 The country (1)
 page missing (1)

The suitor would go to

Pennsylvania (various spellings) (15)
 Prince of Wales (1)

EBNF coding uses a vertical bar “(... | ...)” instead of “OR” to separate alternatives (see Attachment 3.3).

c:O'Reilly from the County Cavan

#	year	Song from	Locale	O'Reilly home
c189	1840?	County Limerick, Munster	County Limerick, Munster	Not in text
c023	1870	broadside	Not specified	County Kerry, Munster
c183	1870	Leinster broadside	This country	County Cavan, Ulster
c015	19c?	broadside	This country	County Kerry, Munster
c010	c1900	County Cavan, Ulster	This country	County Leitrim, Connacht
c020	1935	County Antrim, Ulster	Not specified	Not in text
c179	1954	New Brunswick	Not in text	Not in text
c104	1955	Nova Scotia	Country Wexford, Leinster	Foreign country
c009	1960	Labrador coast	This country	County Wexford, Leinster
c188	1965	Ontario	Not in text	This country
c022	c1966	(Scottish traveller) Inverness shire, Scotland	Inverness-shire	County Caithness, Scotland
c013	1968	Not known	County Cavan, Ulster	County Cavan, Ulster
c039	1970	(Traveler) Leicestershire	Not specified	This country
c011	1971	(Scottish traveler) Inverness shire, Scotland	Inverness-shire	County Caithness, Scotland
c094	1979	County Clare, Munster	This country	County Kerry, Munster
c093	1973	(Irish traveller) County Louth, Leinster	Not specified	County Cavan, Ulster
c095	1977	County Meath, Leinster	County Cavan, Ulster	County Cavan, Ulster
c096	1977 (1932)	(Irish traveller) County Cork, Munster Learned County Westmeath, Leinster	Not specified	County Kerry, Munster
c007	1980	County Clare, Munster	Not specified	County Kerry, Munster
c097	1983	County Clare, Munster	This country	County Kerry, Munster
c014	1984	County Meath, Leinster	County Cavan, Ulster	County Cavan, Ulster
c098	1984	County Donegal, Ulster	County Cavan, Ulster	County Cavan, Ulster
c099	1985 (1977)	County Clare, Munster Learned Dublin, Leinster	This country	County Kerry, Munster
c008	2003	(Irish Traveller) England	Not in text	Not in text
c100	2000	County Donegal, Ulster	This country	County Leitrim, Connacht

The twenty-five c:O'Reilly from the County Cavan texts are not nearly as uniform as the a:Young Riley texts. Phoenix Island displaces Pennsylvania, where both destinations are not mentioned in the same text.

The suitor is most often walking or roving in this country (8).

Otherwise,

Some unnamed place (6)

County Cavan (Ulster) (4)

Inverness shire (Scotland) (2)

Wexford (Leinster), County Lim'rick (Munster) (1 each)

not specified (3)

The jilter is identified as

O'Reilly (15)

young Reilly (2)

a dancin' laddie, young Johnston, a young man, young George Riley (1 each)

not specified(4)

from

County Kerry (Munster) (7)

County Cavan (Ulster) (6)

County Leitrim (Connacht), County Caithness (Scotland), this country (2 each)

County Wexford (Leinster), a foreign country (1 each)

not specified(4)

The suitor would go to

Phoenix Island (17)

Pennsylvania (11; 10 also specify one of the islands)

Some distant island (2)

Felix Island, St Finan's Island, Feenit Island, lone valley (1 each)

not specified (1)

b:John Riley

#	year	Song from	Locale	Riley home
b178	1828	Pennsylvania	Not specified	This country
b021	1916	North Carolina	Not specified	Not specified
b032	1916	Kentucky	Not specified	Not specified
b018	1918	North Carolina	Not specified	Not in text
b026	1922	North Carolina	Not specified	Not specified
b033	1927	Missouri	Not specified	This country
b091	1930	Vermont	Not specified	This country
b030	1931	Kentucky	Not specified	Not specified
b019	1935	Kentucky	Not specified	Not specified
b027	1937	Kentucky	Not specified	This country
b115	1937	Indiana	Not specified	This country
b190	1937	Kentucky	Not specified	This country
b192	1937	Kentucky	Not specified	This country
b028	1939	Ohio	Not specified	This country
b034	1939	Missouri	Not specified	This country
b186	1944	New York	Not specified	Not specified
b036	1947 (1875)	Utah	Not specified	This country
b037	1947 (1897)	Utah Wyoming	Not specified	Not specified
b025	1955	Kentucky	Not specified	Not specified
b029	1957	Kentucky	Not specified	Not specified
b191	1965	Ontario	Not specified	This country
b035	1977	Kentucky	Not specified	Not specified

None of the twenty-two b:John Riley texts say where the suitor is walking.

The jilter's name is

John (Riley | Reilly) (15)

George (Riley | Reilly) (2)

(Riley | Reilly) (2)

Young John Riley, Young man Riley, Young Reiley (1 each)

from

this country (11)

not specified (11)

The suitor would go to

Pennsylvania (various spelling) (19)

California (1)

not specified (2)

Let's sail somewhere, but not Pennsylvania.

Once the Laws N37 family of songs leaves Ulster, the destination offered by the suitor almost always remains Pennsylvania. There are cases where it does not. Except for noting their rarity, I do not know what to make of them.

Christie and Christie, 1881, 242-243, "The Forsaken Maiden" (a004,1850).

The Christies have two sources in Banffshire, Scotland. They write that a third version has

"We will go sail under Princess Venus" (Christie and Christie, 1881, 242 footnote)

"Princess Venus" looks to me like a telephone game transformation of Pennsylvania.

Belden and Hudson, 1952a, 305-306, #93 "John Reilley" (b026, 1922)

From volume 2 of the *Frank C. Brown collection of North Carolina Folklore*,

"And we'll sail over to California"

Baring-Gould. 1893. #ciii.A. "The Lowlands of Holland" (r081, 1893) (Bronson, 1962, 425, #92.15)

Baring-Gould's source, John Watts from Alder Quarry, Devon, England, has

"We'll sail away to Palestine"

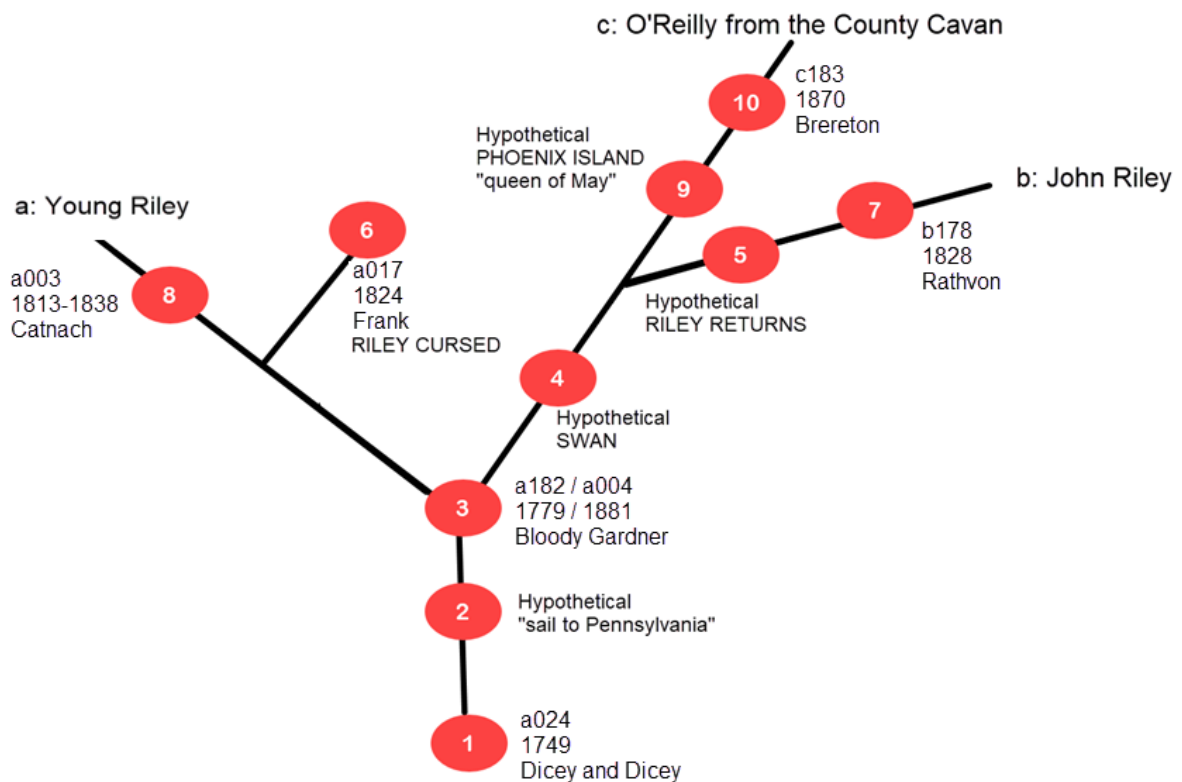
Watts, 1893, "Young Riley" is another copy by the same singer. It retains "Palestine."

10 Summary

10.1 Laws N37: from Ulster to Pennsylvania

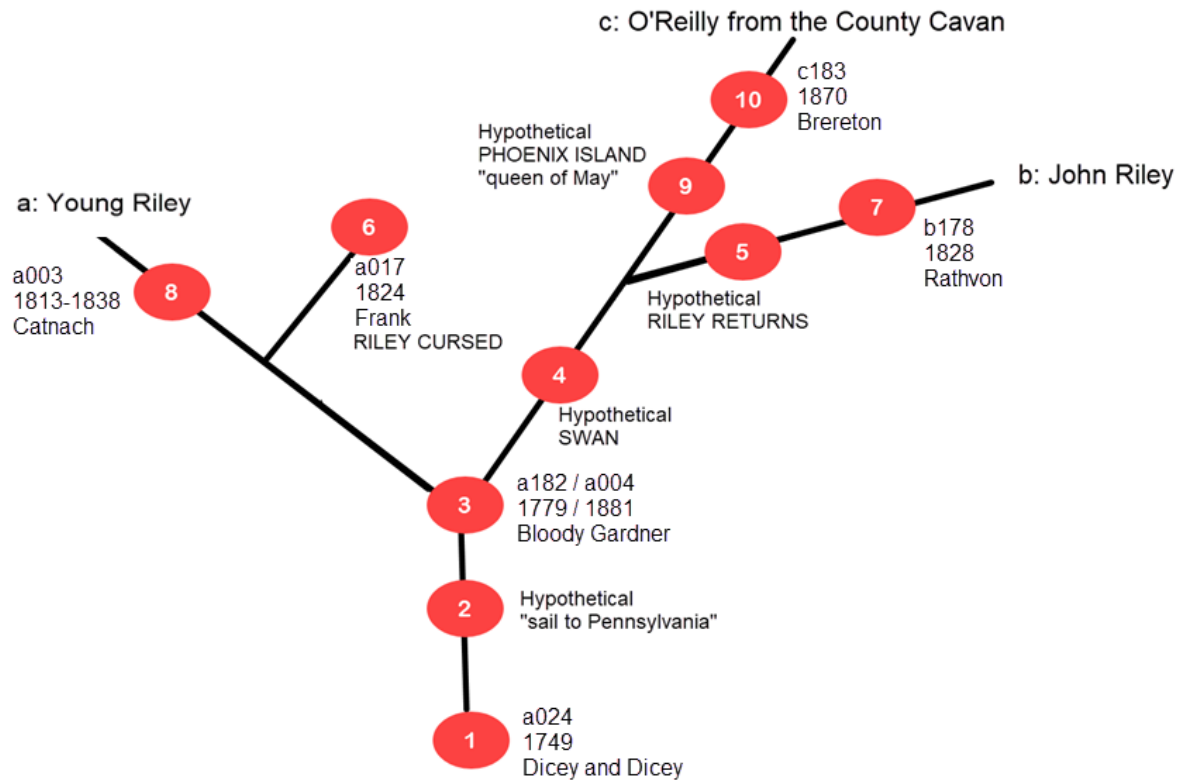
Oh, she modestly made answer, Kind sir, I'm not for you
 For I'm engaged to another young man, my passage is paid through;
 Our ship's for Philadelphia if it blows a pleasant gale
 And her words left me lamenting on the shores of Faughanvale.
 (Shields, 2011, 116-117 #60 "Maid of Faughanvale")

There are three Laws N37 family branches: a:Young Riley, b:John Riley, and c:O'Reilly from the County Cavan. I guess that they developed this way:



1

The earliest text takes place in Cornwall. An English soldier meets an Irish woman. She was jilted years ago by Riley. Riley lives in "the country." The courting soldier would have the woman sail away with him on the warship "Prince of Wales." She laughs at his naivety and warns him not to bind himself so young in marriage. By his name, we know Riley to be Irish Roman Catholic. The broadside is English. Nothing ties the ballad to Scots-Irish Presbyterians.

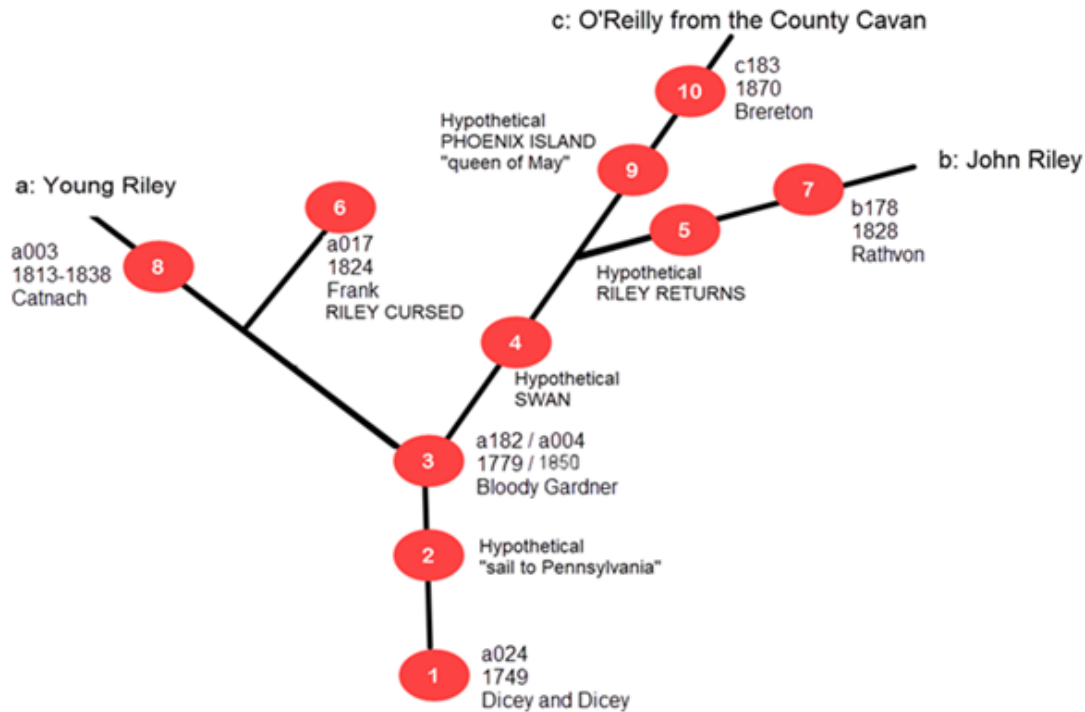


2

Much earlier--beginning in 1678—the establishment faced the possibility of a Roman Catholic successor to the throne. Ironically, in their efforts to avoid that crisis, the Anglicans attacked the Protestant Dissenters, including Quakers and Presbyterians. Escape to “the colonies” would have been an appreciated emigration option.

Quaker William Penn negotiated for land with Charles II to settle the king’s debt to Penn’s father. That land was named Pennsylvania, and Penn established a Quaker colony there. The Irish Quakers emigrated to Pennsylvania between 1682 and 1750. The Quaker toleration of different believers made Pennsylvania a “land of Canaan” for other Dissenters, including the Ulster Scots-Irish Presbyterians. The Presbyterians continued emigrating to Pennsylvania, outnumbering the Quakers. When land became too expensive in Pennsylvania, the Scots-Irish used that colony as a jumping-off point for other colonies. Pennsylvania remained their landing-place in the colonies.

No later than 1779, the ballad changed to use Ulster counties as the setting, and sailing to Pennsylvania replaced sailing in “the Prince of Wales.”



- 3 The 1779 “Bloody Gardner” chapbook (a182, 1779) includes an incomplete a:Young Riley text. I believe it is completed by an 1850 song in Christie and Christie’s *Traditional Ballad Airs* (a004, 1850).

It is the earliest text I have that tells the basic Laws N37 story:

The ballad opens in the Ulster county of Cavan.

The narrator-courtier meets a woman “that looked like an angel bright.”

When he asks her to marry, she says she prefers the single life.

Years before she was jilted by Jamie Riley, who lived in Dublin.

The narrator asks her to go with him to Pennsylvania.

She says she still loves Riley.

He says that “youth and folly” led her to believe the jilter would marry her.

He leaves, sometimes headed by himself, to America

- 4 Hypothetically, with *SWAN*, the first chimera is formed when verses describing a woman as being as graceful as a swan are inserted. Those verses are only in b:John Riley and c:O’Reilly from the County Cavan. *SWAN* describes mute swan windsurfing, which is incomprehensible if you haven’t seen mute swans on the water.

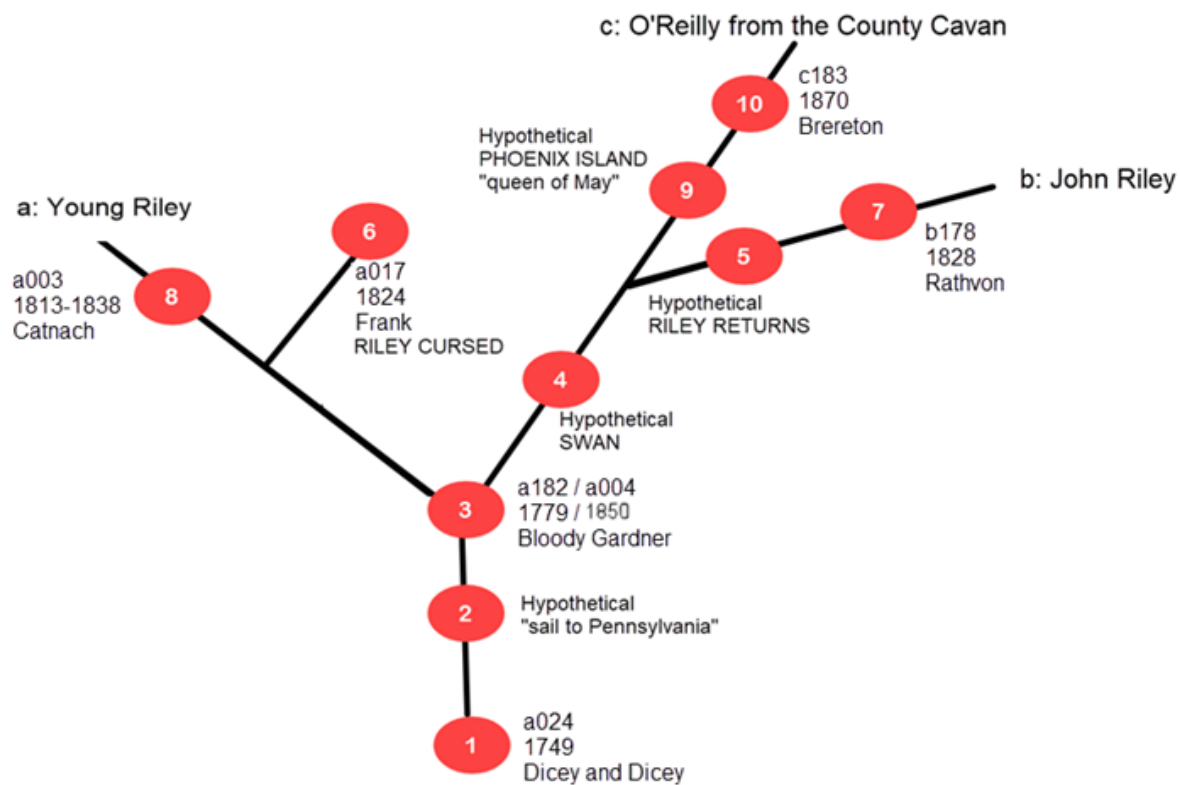
You’re like the swan that sails the ocean

And makes a motion with both her wings.

Your snow white breast would be a portion

For any lord or any king

The verse disappears soon in the American b:John Riley. That may be because mute swans were not imported to the United States until the late 1800s.



5

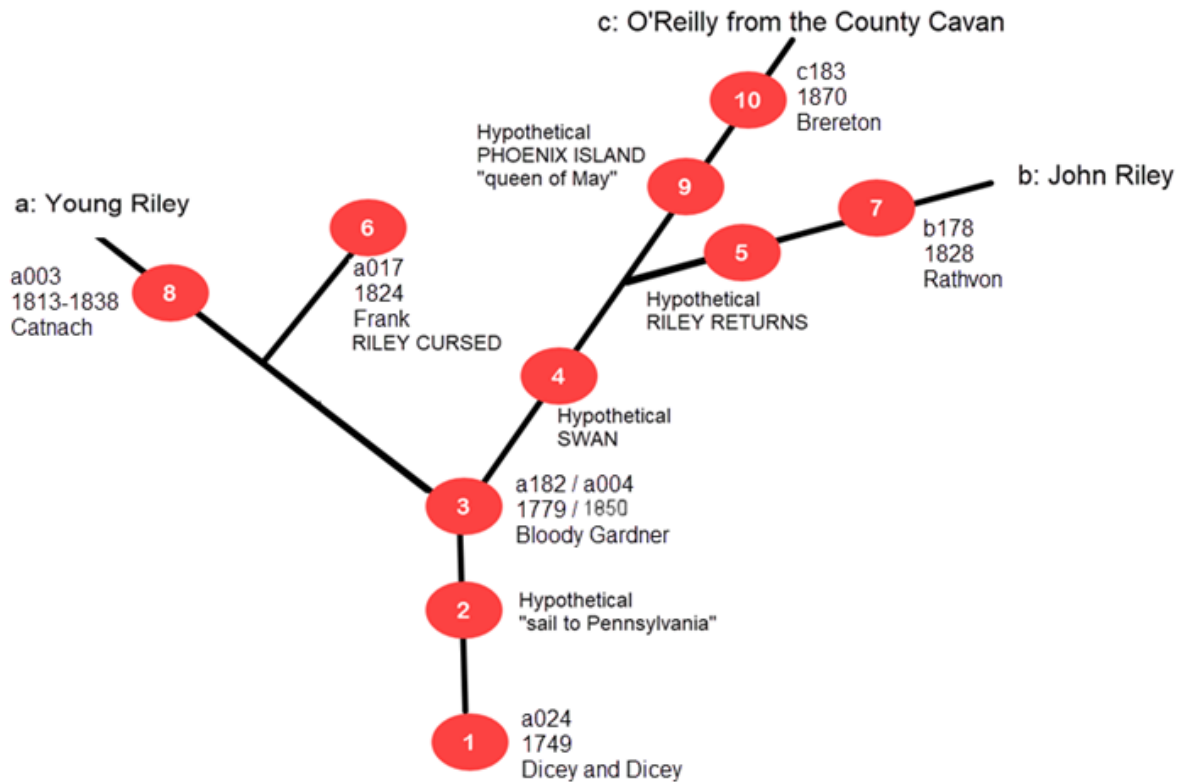
Hypothetically, another chimera is built on two lines imported from Laws N42:

When he found that her heart was loyal
He gave her kisses one, two, and three

This *RILEY RETURNS* verse is finished with two new lines:

Saying I am the man that you call Riley
Who's been the cause of your misery.

This is certainly the critical verse that separates the United States/Ontario version—b:John Riley—from c:O'Reilly from the County Cavan. I guess it was in some missing American broadside.



7

The "callout" numbers are in chronological order. Here, I change the order to make the story easier to explain. The first text I have for b:John Riley is Rathvon's 1828 song, as he remembers it. It includes both *SWAN* and *RILEY RETURNS*, but *SWAN* soon disappears from this branch. Here is the basic b:John Riley story, without the no longer typical *SWAN* and "Youth and folly" verses.

The story no longer takes place in Ulster; the spot is not specified.

The narrator-courtier meets a woman who "appeared to me like a lily fair."

When he asks her to marry, she says she prefers the single life.

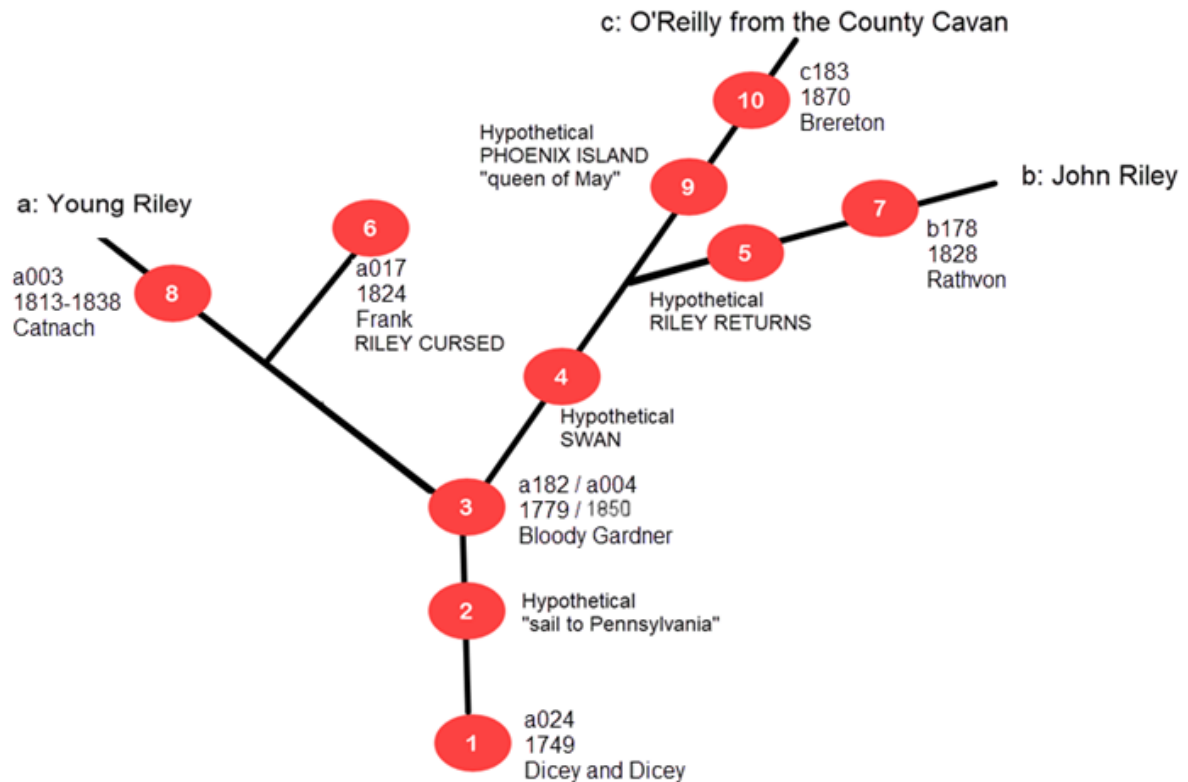
Years before she was jilted by John Riley, who lived in this country.

The narrator tells her to "disdain" Riley and sail with him to Pennsylvania.

She refuses, saying she will always love Riley.

RILEY RETURNS

Riley has "gained high promotion," "laid up gold and silver in store," and proposes marriage, and promises never to leave again.



6 *RILEY CURSED* is a set of three verses from Peggy Gordon, *Madam I Have Gold and Silver*, and *Fair and Tender Ladies*, respectively. It ends, "But surely there's a place of torment To punish my lover for slighting me." It appears in a single version of the song printed in U.S. broadsides and songbooks.

8 a:Young Riley hardly changes after the Catnach broadside. The song is collected in Ulster. Here is the basic a:Young Riley story.

The story takes place in County Cavan, Ulster.

The narrator-courtier meets a woman who "appeared to me like an angel bright"

When he asks her to marry, she says she prefers the single life.

Years before she was jilted by John Riley, who lived in this country.

Riley had courted her "night and day," until "he gained his free will of me."

Then Riley "left this country and went away."

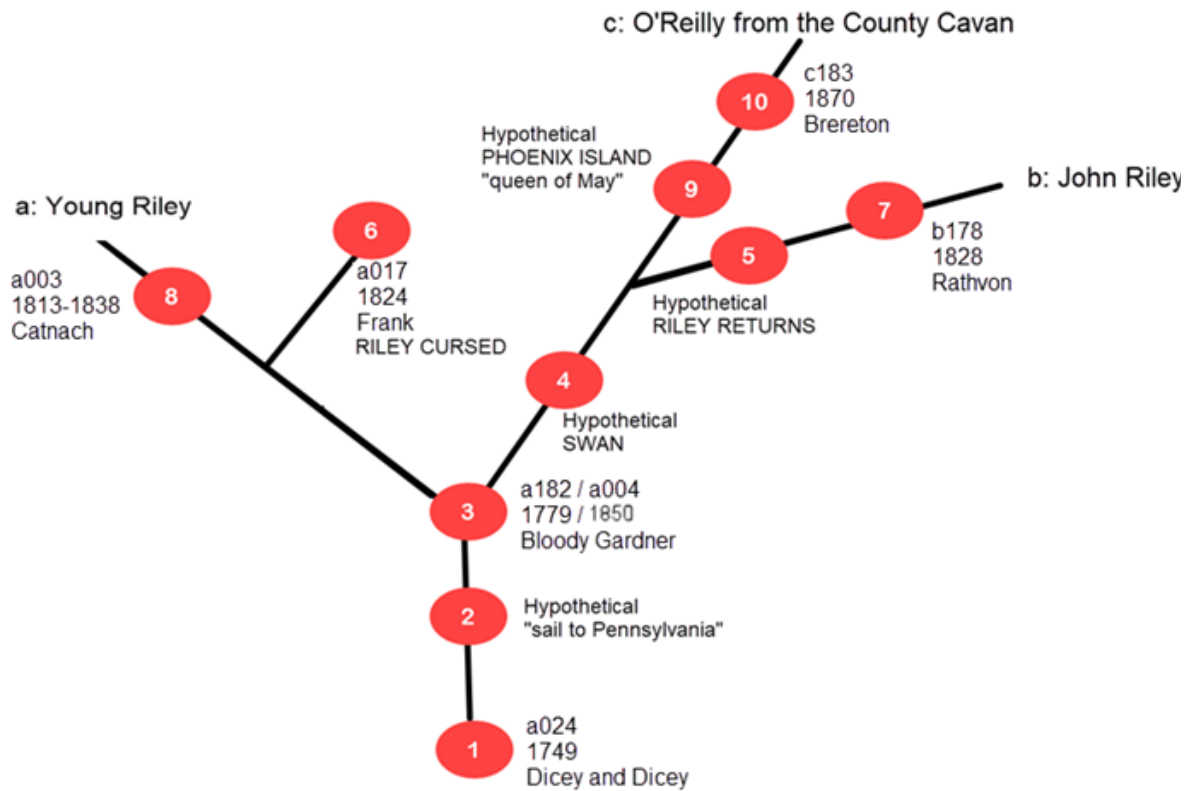
The narrator tells her to sail with him to Pennsylvania.

She refuses, saying she will always love Riley.

Youth and folly make young maids bind themselves, and they "must obey";

"what can't be cured must be endured."

The narrator-courtier leaves alone.



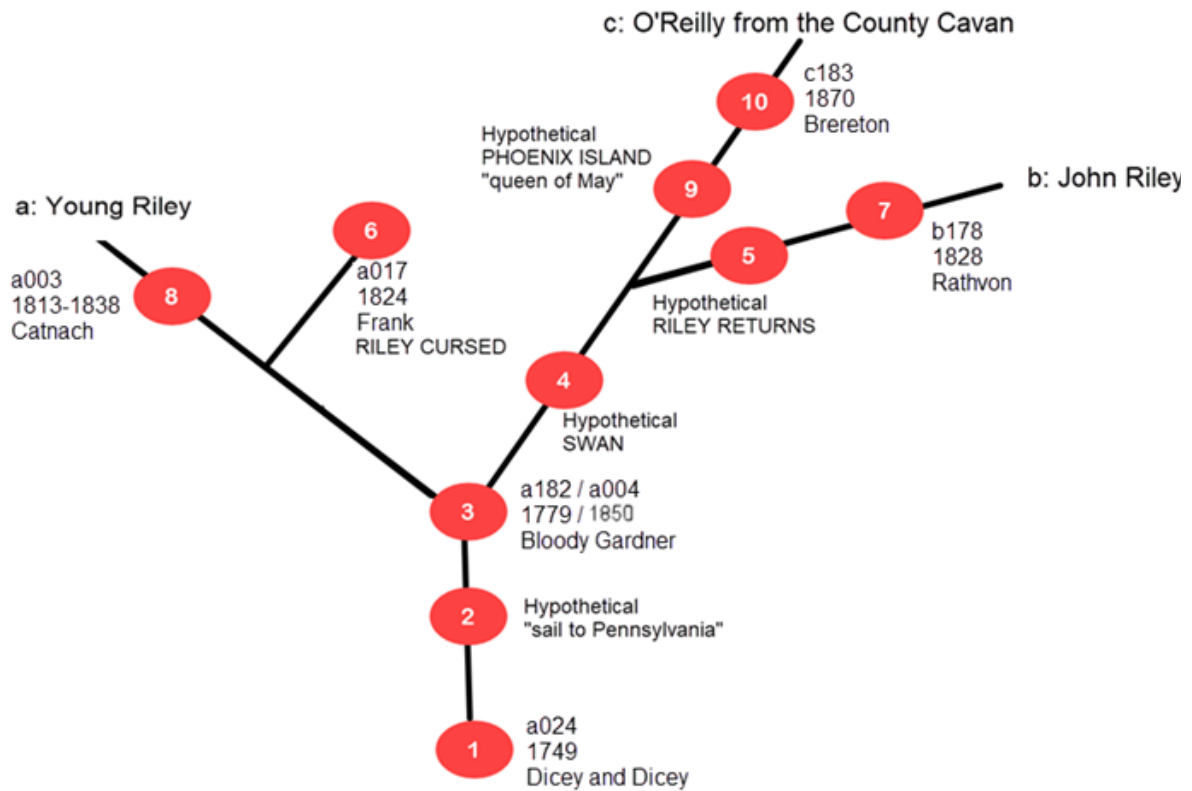
9

PHOENIX ISLAND is a set of verses that is inserted into the story, without affecting any other verses. It was likely created after the naming of the South Pacific Phoenix Island group by whalers in 1828. It is an exotic island, far from home. Whether *PHOENIX ISLAND* was originally a stand-alone song is an open question. As inserted into c:O'Reilly from the County Cavan, the story seems incomplete to me. Nevertheless, the fantasy dialogue works for both men and women singers.

He says, "I wish I had you on Phoenix Island ... far away ... no one would find you ... you might consent to be my own."

She says, "You will not have me ... I'll ne'er consent to be your own."

He complains that his "heart lies bleeding" in the morning when he cannot come near her. He is still grieving in the evening. She might already be bound.



10

c:O'Reilly from the County Cavan continues to be collected in Ulster. It has also been collected all over Ireland, in the Maritimes, Labrador, Ontario, and Caithness in Scotland. In Leinster, Munster, and Caithness, it has been sung by Travellers. The locale is often still Ulster, but may also be Munster, Leinster, Caithness, or "this country." O'Reilly's home may be anywhere in Ireland, Caithness, "this country," "foreign country," or not specified at all.

The basic story is:

While walking through County Cavan, Ulster, the narrator-courter meets a woman.

She "appeared to me like the queen of May."

When he asks her to marry, she says she prefers the single life.

Years before she was jilted by O'Reilly from County Cavan.

PHOENIX ISLAND

He says, if he had her in Phoenix Island, he would tease and please her, and then

We'd sail over to Pennsylvania.

She tells him not to tease her:

Sail away back whence you came from

I'll wait for O'Reilly for evermore

SWAN, comparing her to a beautiful, graceful, mute swan.

The narrator tells himself that youth and folly make young men marry,

and "make them sigh for another day."

He won't stay longer.

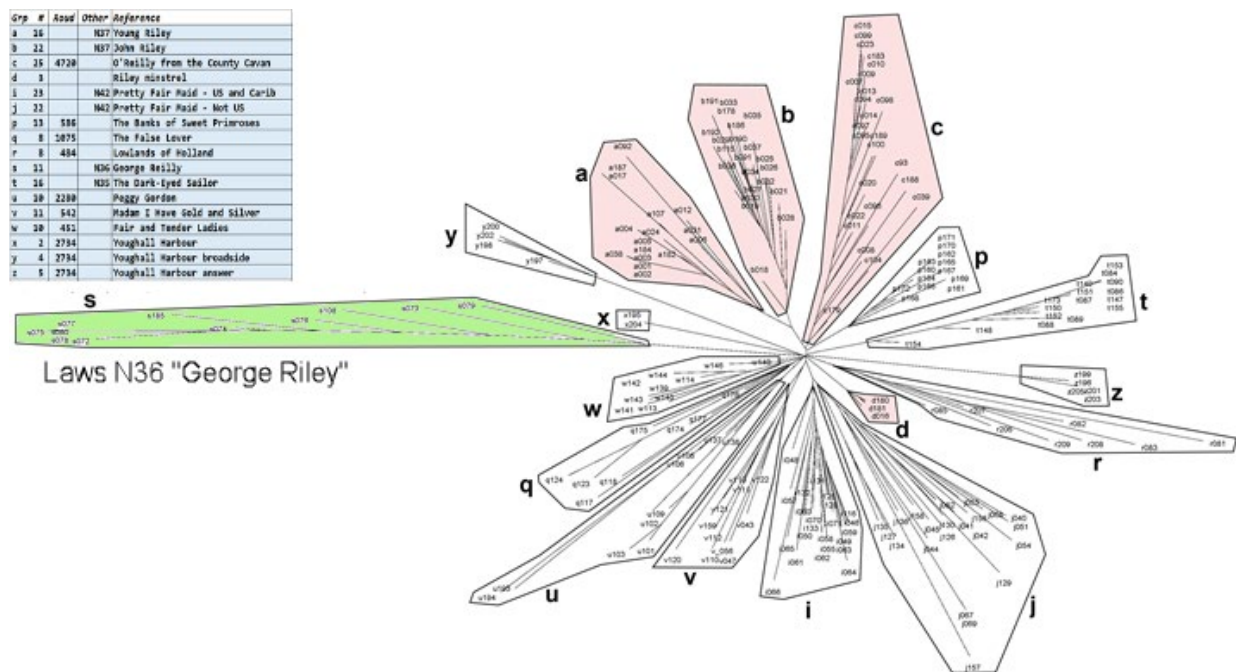
What can't be cured must be endured.

He sails away, alone.

10.2 Laws N36: John (George) Riley I

Before Laws, writers often considered both “Riley” songs closely related and possibly the same song. While Laws does not make the connection explicit, his calling N36 “John (George) Riley I” (Laws, 1957, 221) and N37 “John (George) Riley II” (Laws, 1957, 222) confused matters further.

The study's s:George Reilly (Laws N36) texts share no "same lines" with any text in the Laws N37 family. On that basis, for this study, the two families are not "the same."



If I go deeper than Laws' definition of class N—"Ballads of Lovers' Disguises and Tricks" (Laws, 1957, 201)—I do not find any relationship between the Laws N36 and Laws N37 families. That is the case even allowing that only the Laws N37 *RILEY RETURNS* chimera fits in the class at all. I will compare both texts by stepping through the pseudo-text, story section by story section.

Compare Laws N36 and Laws N37 texts: the suitor meets a damsel.**Laws N36: George Riley**

			s (11):
Vrs	Ln	Pseudo-text	Laws N36: George Reilly
050	01a	As I walked out one summer morning	typical*10
050	02a	The weather being fair	typical*9
050	03a	I strolled fpr recreation	typical*10
050	04a	Down by a river clear	typical*8
051	01a	I heard a lovely damsel	typical*10
051	02a	Most bitterly complain	typical*10
051	03a	All for her absent lover	typical*10
051	04a	That plowed the raging main	typical*10
052	01a	While thus she was lamenting	typical*8
052	02a	And grieving for her dear	typical*8
052	03a	I saw a gallant sailor	typical*9
052	04a	Unto this maid draw near	typical*9
076	01a	I being unperceived	typical*6
076	02a	Unto her I drew near	typical*6
076	03a	But kept myself in ambush	typical*7
076	04a	That better I might hear	typical*7
053	01a	With eloquence and compliments	typical*9
053	02a	He did address the fair	typical*9
053	03a	Saying fair and lovely maiden	typical*9
053	04a	Why are you weeping here	typical*9

The location is not specified.

The narrator is an observer "in ambush," not an actor.

The woman here is mourning.

Not so in N37.

The suitor, not yet known to the woman, steps up to her in both stories.

Laws N37.

			a (16):	b (22):	c (25):
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan
001	01a	As I was walking through the county of Cavan	typical*12		occasional*2
001	01c	As I walked out one morning early		typical*12	
001	01d	When first I came to the County Cavan			occasional*12
001	01j	As I roved out on a summer's morning			occasional*2
001	01k	As I walked forth one summer's morning	occasional*3		
001	01p	As I walked out one summer's morning		occasional*4	occasional*3
001	01q	As I walked out one summer's evening		occasional*4	
001	02a	To see the beauties that men delight	typical*16		
001	02b	To take the cool and pleasant air		typical*17	
001	02c	To view flowers there I chanced to stray			typical*17
001	02j	To view the fields and take the air		occasional*3	
001	03a	I chanced to spy a most charming damsel	typical*15	occasional*8	occasional*4
001	03c	I spied a young fair maid		typical*14	typical*17
001	04b	She appeared to me like an angel bright	typical*15		
001	04d	She appeared to me like the queen of May			typical*19
001	04e	She appeared to me like a lily fair		typical*21	

Compare Laws N36 and Laws N37 texts: the suitor proposes and is rejected; the woman tells her story.

Laws N36: George Riley

			s (11):
			Laws N36:
Vrs	Ln	Pseudo-text	George Reilly
054	01a	The absence of my true love	typical*9
054	02a	This maiden did reply	typical*9
054	03a	Which causes me to wander	typical*9
054	04a	And to lament and cry	typical*9
078	01a	Its three long years and longer	typical*8
078	02a	His absence I have mourn'd	typical*8
078	03a	Although the war has ended	typical*8
078	04a	He has not yet returned	typical*8
056	01a	Why should you grieve for him alone	occasional*5
056	02a	This sailor he did say	typical*6
056	03a	Perhaps his mind has altered	typical*7
056	04a	Or changed some other way	typical*6
057	01a	So if you will but forget him	typical*7
057	02a	And fix your mind on me	typical*7
057	03a	Till death he doth demand me	occasional*5
057	04a	To you constant I'll be	typical*6
058	01a	To which this fair maid answered	occasional*5
058	01b	O no reply'd this fair one	occasional*2
058	02a	Kind sir that can not be	typical*6
058	03a	I really never can admire	typical*6
058	04a	Any other man but he	typical*7
059	01a	He is the darling of my heart	typical*6
059	02a	And him I do adore	occasional*2
059	02b	None else can I adore	occasional*4
059	03a	So take this for an answer	typical*6
059	04a	And trouble me no more	typical*6

The woman says her lover left to fight in the war (against the American colonies). In N37, her lover deserts her; in some texts, they were married.

In any case, he has been gone for years.

The suitor proposes and is rejected. She can love no other but her old true love.

In N37, the woman always says she prefers the single life. Later, in some versions, she will say she can love no other but her old true love

Laws N37.

			a (16):	b (22):	c (25):
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan
002	01a	I gently asked her if she would fancy	occasional*8		
002	01g	I stepped up to her and kindly asked her	occasional*4	typical*17	
002	01h	I walked up to her saying		occasional*2	
002	01i	So quickly I stepped up and asked her		occasional*2	
002	01k	I asked her kindly would she marry			typical*14
002	01l	It was then I asked if she would marry			occasional*2
002	01m	Said I my fair one would you marry	occasional*2		
002	02a	All for to be a young sailor's wife	occasional*8		
002	02d	If she would be a poor sailor's wife	occasional*2	typical*16	
002	02f	If she'd become a poor sailor's wife			occasional*3
002	02g	Like to be a light horseman's wife	occasional*3		
002	02h	Choose to be a sailor's wife		occasional*3	typical*13
002	02i	If she would be a a soldier's wife			occasional*3
002	03a	She said kind sir I would rather tarry	occasional*12	occasional*11	typical*17
002	03b	Oh no oh no she quickly answered		occasional*3	
002	03e	She said kind sir I will never marry	occasional*2	occasional*6	
002	04a	I choose to live a sweet single life	typical*15	typical*21	typical*18
003	01a	I said fair maid what makes you differ	typical*11	occasional*9	
003	01d	Fairest creature pride of nature			typical*17
003	01e	I asked this fair one what is the reason		occasional*2	
003	02a	From all the rest of woman kind	typical*11	occasional*6	
003	02b	What makes you differ from all womankind		occasional*8	typical*17
003	02c	You differ from all female kind		occasional*2	
003	03a	You are youthful, fair and handsome	typical*12	typical*17	typical*19
003	04a	All for to marry you should incline	typical*12	typical*17	typical*19
004	01a	Kind sir if I must tell you	typical*14	typical*15	typical*15
004	01c	She said it's to marry I ne'er shall tell you			occasional*2
004	02a	I have been married five years ago	occasional*6		occasional*2
004	02b	I was to be married seven years ago	typical*9	typical*18	occasional*3
004	02c	I have been promised these seven years or more			typical*15
004	03a	Unto one Riley lived in this country	occasional*6		occasional*2
004	03b	To one young Riley who lived in this country	typical*9	typical*10	
004	03c	To one Riley from the County of Cavan			typical*17
004	03e	To a man they call John Riley		occasional*4	
004	03i	I was courted by a young man named Riley		occasional*2	
004	04c	He was the cause of my overthrow	occasional*3	typical*16	
004	04d	He often grieved my heart full sore			typical*18
004	04h	He has proved my overthrow	occasional*8		
004	04i	He was the cause of my grief and woe	occasional*2		
013	01a	Riley is a man both neat and handsome	typical*11		
013	01b	He courted me both late and early		occasional*4	
013	02a	He courted me by night and day	typical*11	occasional*4	
013	03a	Until he gained his free will of me	typical*11	occasional*5	
013	04a	He left this country and went away	typical*11	occasional*2	

Compare Laws N36 and Laws N37 texts: preparing for the test of the woman's "loyalty".

The stories are entirely different, leading up to the test of the woman's "loyalty".

Laws N36 describes the true love's supposed death in battle.

Laws N36

			s (11):
Vrs	Ln	Pseudo-text	Laws N36: George Reilly
060	01a	Fair lady then the sailor said	typical*8
060	02a	What is your true love's name	typical*10
060	03a	And perhaps by his description	typical*10
060	04a	I may chance to know the same	typical*10
061	01a	Tis really so surprising	typical*7
061	02a	That he was so unkind	typical*7
061	03a	To leave so fair a maiden	typical*7
061	04a	To languish here behind	typical*7
062	01a	George Reilly they do cll my love	typical*9
062	02a	A lad both neat and trim	typical*9
062	03a	He's so manly in deportment	typical*9
062	04a	That few can equal him	typical*9
063	01a	His curly locks in ringlets	typical*8
063	02a	His sturdy shoulders bare	typical*8
063	03a	And his skin for whiteness	typical*7
063	04a	Exceeds the lily fair	typical*8
064	01a	Once I had a messmate	typical*11
064	02a	George Reilly was his name	typical*11
064	03a	I'm sure from your description	typical*11
064	04a	That he must be the same	typical*11
065	01a	Three years ago we spent together	typical*11
065	02a	On board of the old Barfleur	typical*11
065	03a	And such a gallant sailor	typical*10
065	04a	I never new before	typical*10
066	01a	But on the twelfth of April	typical*10
066	01b	We had a bloody fray	occasional*2
066	02a	Near to Port Royal Bay	typical*9
066	03a	We had a brisk engagement	typical*9
066	03b	From early in the morning	occasional*2
066	04a	It lasted that whole day	typical*11
067	01a	Between De Grasse and Rodney	typical*9
067	02a	Many a man did fall	typical*10
067	03a	George Reilly fell la victim	typical*11
067	04a	To a Frenchman's cannon ball	typical*11
068	01a	While weltering in his gore	typical*8
068	02a	Your lover as he lay	typical*7
068	03a	With feebe heart and broken sighs	typical*8
068	04a	These words I heard him say	typical*8
069	01a	Farewell my dearest Nancy	typical*7
069	02a	Were you but satnding by	typical*8
069	03a	To gaze my last upon you	typical*8
069	04a	Contented would I die	typical*8

The suitor asks for the name and description of the woman's true love. She describes him in detail.

In N37, the woman has previously described John Riley simply as "a man both neat and handsome."

The suitor "recognizes" her true love from the description. He describes her true love's death.

The battle is actually the Battle of the Saintes, which took place on April 12, 1782, during the American Revolution, but is not part of that war. The fight is between the British, defending Jamaica, and the French.

The woman's lover is, supposedly, dead.

At this point c:O'Reilly from the County Cavan inserts *PHOENIX ISLAND* and *SWAN*, which have no analog in Laws N36. Then the suitor proposes that she forget Riley and that they sail to Pennsylvania. In Laws N37, this is a "test" only in b: John Riley, the American version.

Laws N37

			a (16):	b (22):	c (25):
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan
014	01a	I said, my dear come let us travel	typical*10		
014	01b	I said, If this be true you've told me plainly	occasional*2		
014	01d	Don't think of Riley but do disdain him		typical*17	
014	01f	There I'd please you and there I'd tease you			occasional*11
014	02a	Go with me to some distant shore	typical*14	typical*20	
014	02b	You might have been married five years	occasional*2		
014	02c	If along with me you'd consent to go			occasional*9
014	03b	Then we'll sail over to Pennsylvania	typical*15	typical*19	occasional*10
014	04a	Adieu to Riley for evermore	typical*16	typical*12	occasional*10
014	04e	Leave John Riley forever more		occasional*2	

Compare Laws N36 and Laws N37 texts: the test.

Laws N36

Vrs	Ln	Pseudo-text	s (11): Laws N36: George Reilly
070	01a	This melancholy story	typical*9
070	02a	Did wound her heart so deep	typical*9
070	03a	She wrung her hands and tore her hair	typical*8
070	04a	And bitterly did weep	typical*9
077	01a	With bitter lamentations	typical*6
077	02a	And melancholy cries	typical*6
077	03a	Sparkling tears like jewels	typical*6
077	04a	Came streaming from her eyes	typical*6
071	01a	She said my hopes are ended	typical*10
071	02a	If this you day is true	typical*10
071	03a	Instead of having happiness	typical*10
071	04a	My sorrows I'll renew	occasional*3
071	04b	I've naught but grief in view	typical*7
080	01a	Crying O cruel fortune	occasional*5
080	02a	To me has proved unkind	occasional*5
080	03a	As my true love has left me	occasional*5
080	04a	No comfort can I find	occasional*5

The woman cries:
 "I've naught but grief in view
 ...
 As my true love has left me
 No comfort can I find."

Laws N37

Vrs	Ln	Pseudo-text	a (16): Young Riley	b (22): John Riley	c (25): O'Reilly from the County Cavan
015	01b	If I should sail to Pennsylvania	typical*9		
015	01e	I'll not go with you to Pennsylvania		typical*14	
015	01h	As we were sailing all on the ocean	occasional*2		
015	02a	Or if I should go to some distant shore	occasional*6		
015	02b	I'll not go with you to a distant shore		typical*18	
015	02c	The winds to blow and the seas to roar	occasional*3		
015	02d	Or any far and distant shore	occasional*5		
015	03a	My poor heart would still be aching	typical*11		
015	03b	I surely thought my heart was broken	occasional*3		
015	03c	My heart's with Riley I can't forget him		typical*18	
015	04a	For young Riley whom I adore	typical*11		
015	04b	Though I may see him never more		typical*18	
015	04c	When I thought of Riley I left on shore	occasional*2		

Compare Laws N36 and Laws N37 texts: *RILEY RETURNS* .

In N36, the woman knows that Riley has gone to sea as a sailor in a war.

In N37, b:John Riley, Riley the jilter is rehabilitated as Riley the (wealthy) sailor.

Laws N36

			s (11):
Vrs	Ln	Pseudo-text	Laws N36: George Reilly
8	072 01b	So now this loyal sailor	<i>occasional*2</i>
9	072 01c	To which this young man's person	<i>typical*7</i>
0	072 02a	No longer could conceal	<i>typical*9</i>
1	072 03a	He flew into her arms	<i>typical*9</i>
2	072 04a	And himself he did reveal	<i>typical*10</i>
3	073 01a	And by a marked token	<i>occasional*2</i>
4	073 02a	Then straightway him she knew	<i>occasional*2</i>
5	073 03a	She says you're welcome to me	<i>occasional*3</i>
5	073 04a	All sorrow now adieu	<i>occasional*3</i>
7	074 01a	Now these two loyal lovers	<i>typical*8</i>
8	074 02a	Each other did embrace	<i>typical*9</i>
9	074 03a	He wiped the tears all off her cheeks	<i>typical*9</i>
0	074 04a	And kissed her lovely face	<i>typical*9</i>
1	079 01a	Saying O my dearest Nancy	<i>typical*8</i>
2	079 02a	With you I'll ever stay	<i>typical*8</i>
3	079 03a	Never more will I leave you	<i>typical*8</i>
4	079 04a	Til my mainmast's cut away	<i>typical*7</i>

The identification by token is only "occasional." In both Laws N36 and Laws N37, there is no issue of recognition by the woman.

Laws N37

			b (22):	i (23):	j (22):
Vrs	Ln	Pseudo-text	John Riley	Laws N42: Pretty Fair Maid - US	Laws N42: Pretty Fair Maid - Not US
019	01a	When he found that her heart was loyal	<i>typical*12</i>		<i>occasional*7</i>
019	02c	He gave her kisses one two and three	<i>typical*21</i>	<i>typical*19</i>	<i>occasional*4</i>
019	03c	Saying I am the man you call Riley	<i>typical*20</i>		
019	04j	Who's been the cause of your misery	<i>typical*15</i>		
020	01c	I've sailed the ocean gained high promotion	<i>occasional*7</i>		
020	02b	I have laid up silver and gold in store	<i>typical*13</i>		
020	03a	No longer tarry now love we'll marry	<i>occasional*11</i>		
020	04c	Upon my vow I'll leave you no more	<i>occasional*8</i>		

In this case, b:John Riley does share lines with another Laws ballad, but Laws N42 rather than Laws N36.

For a:Young Riley and c:O'Reilly from the County Cavan, the suitor sails away:

Laws N37

			a (16):	b (22):	c (25):
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan
017	01a	Youth and folly makes young maids marry	typical*13		
017	01b	Youth and folly makes young men marry			occasional*11
017	02a	Makes them sigh for another day			occasional*5
017	02b	Here no longer can I stay			occasional*5
017	02c	Silly notions make no delay			occasional*2
010	04a	When we are bound we must obey	typical*13	occasional*2	
017	03b	What can't be cured must be endured	typical*13	occasional*2	occasional*12
017	04a	Farewell Riley til another day	occasional*6		
017	04b	From all false young men I'm bound away	occasional*3		
017	04c	Fare thee well for I'm going away			occasional*2
017	04e	Now I am bound for Americay	occasional*2		
017	04g	Farewell darling I must away	occasional*2		occasional*10

What about George Graham's song: Huntington, 1990, 309, H826 "James Reilly" (a012, 1939)?

It is not a b:John Riley song, but it rehabilitates the jilter.

When he saw that this maid was constant,

The secret to her he did make known.

Saying, "I'm your love and your long lost Reilly

And since we've met, we will part no more."

That is discussed in detail in section 7.1. It shares nothing with Laws N36

As it happens, s:Laws N36: George Riley texts share no lines with any other text in the study.

Can the line-by-line approach provide more information about Laws N36?

Laws N36 is one of the songs in "Reddick's 'Disguised Lover' list," below.

Compare Laws N36 and Laws N37 texts: the "same story" but not the "same song."

There is Riley himself and *RILEY RETURNS*.

If you are not aware of the history of Laws N37--specifically that *RILEY RETURNS* is a two-line add-on that changes Riley from a jilter to a noble sailor--then Laws N36 "John Riley" and Laws N37 look like the "same story."

Laws N36 broadsides were circulating around 1800.

RILEY RETURNS may have been added to create Laws N37 "John Riley" later than that.

Maybe the Laws N36 story "inspired" Laws N37 singers to add *RILEY RETURNS* and create the "same story."

In any case, they are not the "same song."

10.3 Other line-by-line projects?

There must be dozens of “same song” questions in the field of folk songs in the English language. If the “same line” approach is justified, then it could be applied to two of the questions I have about the texts in this study. In both cases, the study would require many more texts.

There is no end to disputes that can be aggravated with the line-by-line approach. My own and Robert Waltz’s notes on Laws M4 are where this problem started for me:

NAME: Drowsy Sleeper, The [Laws M4]

...

Musick-JAF-TheOldAlbumOf-William-A-Larkin is the English "Drowsy Sleeper" (I) (not Laws M4 "Drowsy Sleeper" (II), nor the Scottish "I Will Put My Ship In Order"). I plan to break all this out. - BS

Steve Gardham points out that what clearly appears to be an ancestor of this appears in Ramsey's *Tea-Table Miscellany*, at least in the 1763 edition, where it is song XCVII. Gardham and Steve Roud both consider this to be two separate but related songs, Roud's #22620 and #22621. I see their point -- the whole family is a mess -- but for the time being am keeping them together to match with Laws references in other works. - (RBW)

(Waltz, 2024)

I had, and still have, an “Awake Tree” with Ramsey’s “Awake Thou Fairest Thing in Nature” at the root and Manly Wade Wellman’s “Vandy, Vandy” at the end of one of the branches. There are more than forty other texts scattered from the root to the branches. I began looking for an approach that would support, reshape, or destroy the tree.

If I can find the time, I will try to analyze hundreds of additional texts, line by line.

Reddick's "Disguised Lover" list.

... it is this writer's thesis that one theme stands out before all others in popularity among the folk. This is the ages-old story of the warrior who returns home to test the faithfulness of his sweetheart by pretending that her lover is dead or disloyal, only to find the maiden resisting his advances by reminding him that she will always be faithful to her lover. Only when his disguise is removed or a love token is produced does she realize the identity of her suitor, who is satisfied with her fidelity.

(Reddick, 1959, 215-216)

Reddick lists the following twenty-five examples (Laws and Roud numbers added):

1. Pretty Fair Maid
2. William Hall
3. The Banks of Claudie
4. Fair Phoebe and Her Dark-Eyed Sailor
5. John Riley
6. Mary and Willie
7. Donald's Return to Glencoe
8. The Mantle So Green
9. Johnny Germany
10. George Reilly
11. The Prentice Boy
12. Janie on the Moor
13. Beautiful Nancy
14. A Seaman and His Love
15. The Wealthy Farmer's Son
16. The Plains of Waterloo
17. The Lady of the Lake
18. Cairn-O'-Mount
19. The Banks of the Brandywine
20. The New-Slain Knight
21. The Test of Love
22. Billy MaHone
23. Madam, I have Gold and Silver
24. Lovely Nancy
25. The Broken Token

(Reddick, 1959, 231-232)

Reddick quotes Phillips Barry: “The important thing to discover about a particular song is not where and how it started ... but what has happened to it since it was launched on the tide of oral tradition” (Reddick, 1959, 229).

Reddick cites a few texts, so it is not always clear which song he has in mind. He seems not to be aware of Laws’ book, and Roud numbers are far in the future. Laws' N class list has 43 North American ballads, and Reddick does not limit his list to the Atlantic west. Besides,

As for the Phillips Barry quote, I doubt I ever have an earliest text. There is no chance of having all the texts. The question is always, as Phillips Barry has it, “what has happened to it since ...”

Pick a theme.

Pick as many test texts as might be “relevant.”

Build the “same line” set for all the texts: a column to each text, a row to each “same line.”

Compare lines; how are those texts related?

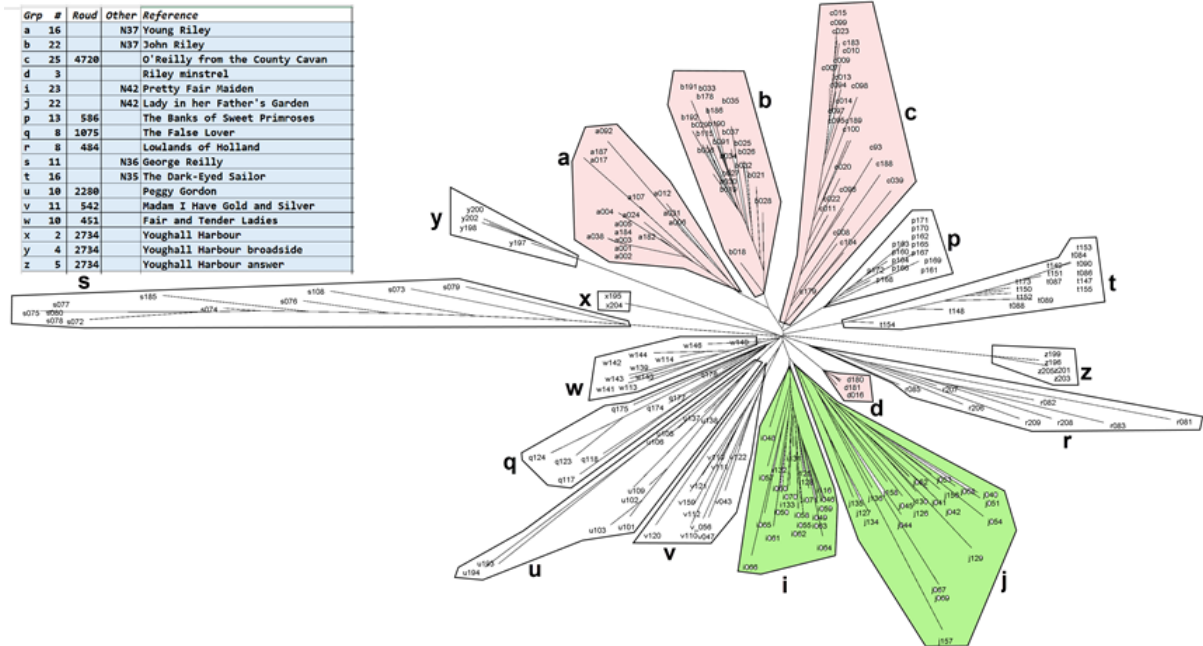
The set of texts will be separated into (suspect) subgroups.

Speculate: How did it come to this?

Try to justify the speculation.

Unexpected subgroups: Laws N42 here and there.

I selected Laws N42 texts, giving no thought to geography.



I am surprised that, under line-by-line analysis, they formed two distinct subgroups:

i(23) and j(22).

More surprising than that is that the subgroups align geographically.

Of the 23 texts in the i group, 22 are from the United States.

The other one is Parsons, 1928, 467, "Ballad" ("One day I was walkin' along the street") (i048)(1928), which was "heard in Andros."

All 22 texts in the j group are from outside the United States and the Caribbean:

Northern Ireland	6
Scotland	5
Maritimes	4
England	3 (2 broadsides)
Ireland	2
Newfoundland	2

Steve Roud's Folk Song Index lists 738 entries for Laws N42; his Broadside Index lists 58 more (Roud 2024a, 2024b). Before I take this split of 43 texts too seriously, I would add many more texts to my inquiry.

Eochaill / Youghal Harbour.

“Typical verse 001 is different for each branch” in section 2.4 introduces the close relationship between “O’Reilly from the County Cavan” and “Youghal Harbour” (“Eochaill” in Irish).

A deeper investigation requires a reading knowledge of the Irish language. I found a few references beyond the broadsides listed in Attachment 1. The place to begin looking for references for the song as sung, rather than printed, is Tom Munnelly’s *Index of songs in manuscript song collections held at UC*, available at Cnuasach-Bhéaloideas-Éireann-The-National-Folklore-Collection. The Index is an Excel spreadsheet of the Tom Munnelly collection. Column U has the document number. Scan “Eochaill” or “Youghal.”

10.4 How to convert Excel to Nexus: Attachment 6

The worksheet for this approach is Excel.

Each song text has a column.

Each “same line” has a row.

Moreover, there are verse/line columns to be combined, and an EBNF line to be deleted.

Finally, the Excel worksheet is transposed:

Each song has a row tagged with verse/line.

Each “same line” has a column.

A program reads the transposed Excel worksheet and creates a Nexus file.

Each song has a row,

Each “same line” has a column.

Moreover, there are control statements besides.

Attachment 6 includes the following:

The description for setting up and processing the Excel worksheet.

The setup and processing of the transposed Excel worksheet to create the Nexus file.

The process of creating the tree.

The text of the clad.sh Bash script.

The text of profile.txt.

The clad.sh script may best be recreated by scanning the pages, copying each page using Snagit or another screen capture app that includes an OCR text capture, and exporting the capture to a text file.

I have not found a reliable OCR capture.

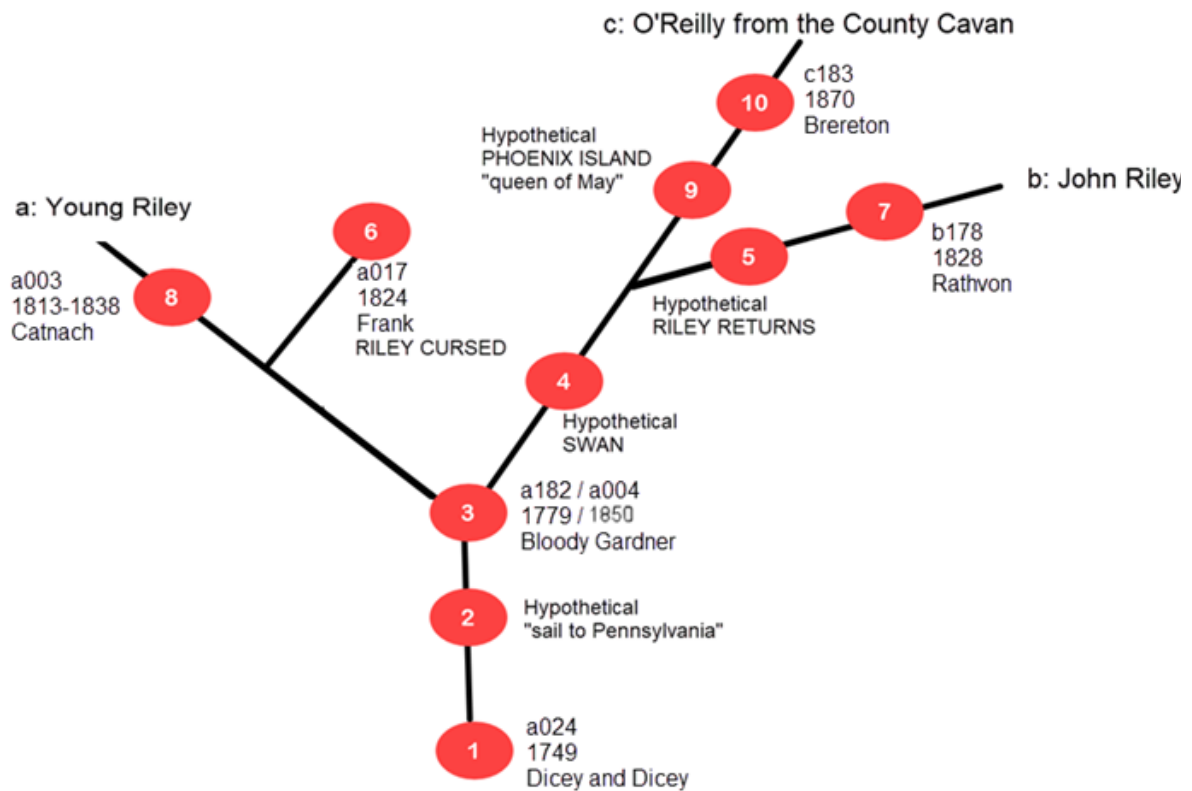
Using OCR will surely save time, but you must compare each line to the text in Attachment 6.

Split lines that OCR doubles. Insert omitted code. Correct mistakes in the capture.

OCR does not create one problem: the page being too narrow to hold a complete statement, you will have to unwrap wrapped lines. **Wrapped lines are bold and red.**

In any case, maintain the .sh file extension for clad.sh .

10.5 Sure is a lot of pages, considering the small sample sizes and the “same line” problem



Look one more time at

6

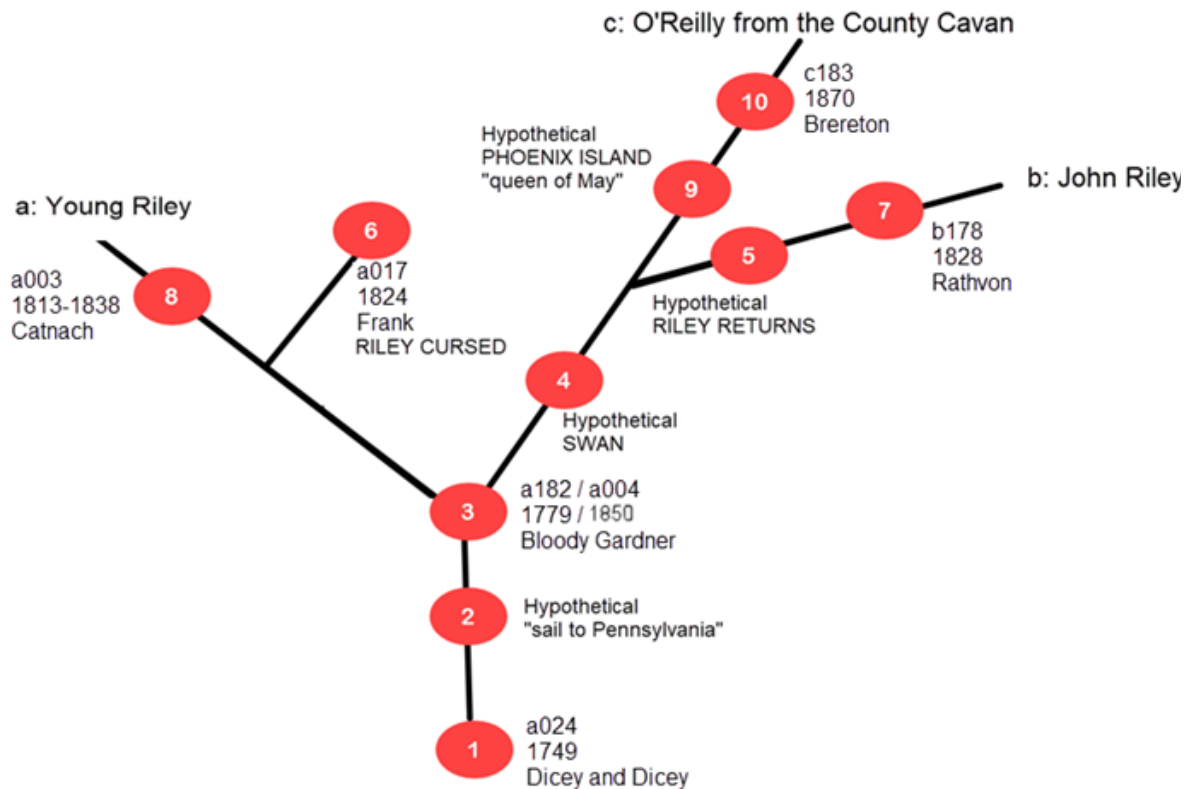
It certainly looks like a dead end for a:Young Riley in the United States.

Captain Samuel Bunker copied it into his journal “on an 1824-27 whaling voyage from Nantucket, ... one of the earliest transcriptions of a broadside-type ballad recovered from the whaling manuscripts. ... As no other manifestation of this ‘William Riley’ has been encountered and no separate tune has been located for it, ...” (Frank, 2010, 227). Among Frank’s points is that songs were not in journals to be read, but to be sung.

Such leisure time as sailors had on shipboard was also often filled with music. Songs made up by the sailors themselves or borrowed from oral tradition, hymn-singing, dance halls, minstrel shows, saloons, and bawdy-houses ashore were sung *a cappella* or were accompanied on various musical instruments,

It also came as no surprise that among folk songs in the journals, the prevailing type turned out to be the so-called broadside ballads of Industrial Revolution vintage,....

(Frank, 2010, xiv, xviii)



Frank is not quite right about his "William Riley." There are other copies in American songbooks, though the titles are "John Riely" (a107, 1856-1861) and "Young Riley" (a005, 1881). The song was in print in the United States for at least fifty-seven years (1824-1881). It is not likely that Captain Bunker was the only one who sang it. I just have not run across any report of it having been sung.

Then, there are all my "hypothetical" guesses:



In each case, a theme is introduced that becomes a regular feature of the song.

The only way I see of a "regular feature" being introduced is for it to be in print.

I think, for example, that "Bloody Gardner" is incomplete and not likely to be the source of "sail to Pennsylvania." I think, hypothetically of course, that there is a broadside I haven't seen that is complete and includes "sail to Pennsylvania."

I am missing texts that were sung, and others that were printed.

It is why I force myself to write "a:Young Riley," "b:John Riley," and "c:O'Reilly from the County Cavan." It is a reminder that I only have those texts and to be leery of drawing sweeping conclusions about the whole Laws N37 family.

The problem is the small sample sizes in the study: 63 Laws N37, 11 Laws N36, and, besides those, 45 Laws 42, 16 Laws N35, and others with even fewer texts.

Then there is the “same line” problem.

Separating texts into those sets: Laws N37, and so on, depends on the subjective choice of whether or not this line is the “same as” that one.

Here is what I wrote in section 4, “Hunting for Laws N37 branch ‘hybrid’: ‘same line’ again.”

In the first review of each text—building the Excel spread-sheet—the goal is to lump as many songs as possible together to share each “same line” of text. Said that grossly, the process seems “unscientific.” See attachment 4 for guidelines in assembling “same lines.”

Now the goal is reversed. Review the texts that contribute to the “same line.” Try to find a phrase that a good number of the lines share, and make a new “same line” of those. Then see how the remaining lines can be realigned into one or more new “same lines.” (For another discussion of “realignment,” see Attachment 3.5).

And

Keep in mind that we are looking for a minor difference, as long as it is consistent.

In verse 004, line 04?,

004 04h He has proved my overthrow

is a “typical” line of a:Young Riley;

004 04c He was the cause of my overthrow

is a “typical” line of b:John Riley.

I understood the small sample size and “same line” problems when I started.

Now I have specific examples.

The point is to keep those limitations in mind.

Qualify conclusions.

I still believe the study is worthwhile.

What I believe about the songs in the study is far different now than it was when I began.

If I find new texts and expand my study, I expect to change my mind again.

That will be worthwhile too.

10.6 Is there a “natural language processing” solution to the “same line” problem?

Attachment 1 lists the test songs. The first 209 of those were included in the study from the beginning and have a branch on the tree map in Section 1.2. The remaining 21 were added after that map was built. Those 230 songs amounted to approximately 7,000 lines of text. Currently, I have an Excel spreadsheet with 230 columns of “texts” and 1800 rows of “same lines.”

That is, 7000 lines of poetry are boiled down to 1800 “same lines.” Attachment 4 lists a few guidelines I used for building one from the other, and I am sure I had subconscious guidelines besides. Still, I am not satisfied that those “same lines” adequately reflect the meaning of the poetry.

In seeking a more objective approach to building “same lines,” I came across “natural language processing.”

There are more Kindle books and YouTube online courses about “natural language processing” than I care to count. I have read articles about NLP applied to poetry, but they don’t address this problem. It may be that there is a solution to the “same line” problem in NLP, but I do not understand “natural language processing” nearly well enough to know that.

If not NLP, are there other more objective approaches to building “same lines”?

11 Creating the Excel file and Splits Tree map: a sample procedure

The basis for the study is an Excel spreadsheet.

The basis for dividing songs into groups is the Splits Tree map based on that Excel spreadsheet.

Attachment 3 describes a sample procedure illustrated by a subset of the study texts.

The procedure shows the steps to create the Excel spreadsheet.

The Excel file is converted to a Nexus file.

That file is input to Splits Tree, which creates a tree map preserving, approximately, the distance between the texts.

The procedure does not show how to create a nexus file, the input to Splits Tree, as that would be too much detail for this note. That part of the procedure is covered in Attachment 6..

12 Continue maintaining a copy of the Excel sheet after the study seems closed

After the song texts have been assigned, you will find new texts and will want to reexamine the “same lines” of the old texts.

Lock up the Excel spreadsheet basis for the Split Tree map.

Make a copy of that spreadsheet.

Enter “unassigned” texts added after the study seemed closed.

Look for new relationships and commonplaces.

Test new ideas.

Eventually, you may want to expand the study with this Excel spreadsheet as the starting point.

In this study, additional texts were added as references, primarily in connection with the “stand-alone ‘Phoenix Island’) question (section 8) and the place of the “Youghall Harbour broadside” on the early development of O’Reilly from the County Cavan” (section 2.4).

Attachment 1, “The test songs by family group and number,” lists all the texts, with notes showing which were added late in the study. The added texts were assigned a Group after a Splits Tree4 rerun.

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Attachment 1

The test songs by family group and number

Notes:

- 1 **Grp e: Stand-alone Phoenix Island** was considered part of Grp c before the revision
- 2 Texts 210-232 added for the revision
- 3 Text a107 incomplete text missing the first page(verses 001 through 004)
- 4 **Grp n: A Health to All True Lovers** added for the revision

<i>Gp #</i>	<i>Year</i>	<i>Note</i>	<i>Roud#</i>	<i>Reference</i>
a 17				Young Riley
a001	1863-1885		267	Such, 1863-1885, "Young Riley"
a002	1868?		267	<i>Peal Collection 2</i> , n.d., "Young Riley"
a003	1813-1838		267	Catnach, 1813-1838a, "Young Riley"
a004	1850		6856	Christie and Christie, 1881, 242-243, "The Forsaken Maiden"
a005	1881		267	Universal Irish Song Book, 1881, 103, "Young Riley"
a006	2001			Mitchell and Mitchell, 2001a, "O'Reilly from the County Cavan"
a012	1939		267	Huntington, 1990, 309, H826 "James Reilly"
a017	1824		714	Frank, 2010, 227-228, #103 "William Riley"
a024	1749			Dicey and Dicey, 1754, "The Soldier and the Irish Lady"
a031	2002			Mudcat, 2002, "O'Reilly of County Cavan"
a038	1969		267	Healy, 1969, 103-104, #3.3 "Young Riley," pp. 103-104
a092	1976		2734	Butcher, 1976, "Youghal Harbour"
a182	1779			The Bloody Gardener's Garland, 1779, 6-7, "(As I Went Over) The County of Cavin"
a184	1835?		267	Edwards, c1835, "Young Riley"
a187	1840		267	<i>American Songs</i> , 1840, 112. "John Riley"
a219	1981	2	2734	<i>Munnely Collection</i> , 1981, TM0730A03, Eithne O'Connor, "Youghal Harbour" NFC TM0730/A/3: Eithne O'Connor (Ni Uaillchain) ca. 22, Balbriggan, Co. Dublin (?) Recorded in the Northern Counties Hotel, Portrush. Co. Antrim, during the 4 th Festival of Traditional Singing. Collector: Tom Munnely, 24th April 1981 Source: Eddie Butcher, Magilligan, Co. Derry. "Youghall Harbour"
a220	1819-1844	2	267	Shepard, 1969, 118, "Young Riley" (Pitts)

(continued)

Gp #	Year	Note	Roud#	Reference
b 25				John Riley
b018	1918		267	Mitchell, 1918, "George Reilly"
b019	1935		265	Scarborough, 1937, 268-269, "The Sailor"
b021	1916		267	Sharp, 1966, vol. 1 22, #82a "George Reilly"
b025	1955			Ritchie, 1955, 210-211, "John Riley"
b026	1922		267	Belden and Hudson, 1952a, 305-306, #93 "John Reilly"
b027	1937		270	Lomax and Lomax, 2000, 168-170, "John Riley"
b028	1939		267	Eddy, 1964, 116-117, #37B "John Riley"
b029	1957		267	Roberts and Agey, 1978, 99-101,, #38 "John Riley II"
b030	1931		267	Thomas, 1931, 104-105, "The Sailor"
b032	1916		270	Wyman and Brockway, 1916, 34-37, "John Riley"
b033	1927		270	Randolph, 1980, vol.1 262-263, #56A "John Riley"
b034	1939		270	Randolph, 1980, vol.1 263-264, #56B "John Riley's Courtship"
b035	1977		267	McNeil, 1987, 82-83, "Young John Riley"
b036	1947 (1875)		267	Hubbard, 1961, 80-81, #36A, "John Riley I"
b037	1947 (1897)		267	Hubbard, 1961, 81-82, #36B, "John Riley I"
b091	1930		267	Flanders and Brown, 1931, 135-136, "John Reilly"
b115	1937		267	Brewster, 1939, 211, #11 "John Riley"
b178	1828			Rathvon, 1953, 6, "George Reilly"
b186	1944		267	Cutting, 1944, 78-79, "John Riley"
b190	1937		267	Eliza Pace, 1937, "John Reilly"
b191	1965		267	Fowke and Rahn, 1994, 122-123, "George Riley"
b192	1937		267	Garrison, 1937, "John Reilly"
b210	1960	2	44841	Willet, 1960, "It's Youth and Folly"
b222	1960	2		Lomax, 1969, 161-162, #79 "John Riley"
b223	1950	2		Seeger, 1950, "John Riley"
c 27				O'Reilly from the County Cavan
c007	1980		4720	Reidy, 2004, #12-2 "O'Reilly from the County Kerry"
c009	1960		4720	Leach, 1965, 308-309, #128 "Young Riley"
c010	c1900		4720	O Lochlainn, 1960, 186-187, #94 "O Reilly from the Co. Leitrim"
c011	1971		6856	Stewart, 1971, "As I Went in by Inverness-shire"
c013	1968		4720	MacDonough, 1968, "O'Reilly of the County Cavan"
c014	1984			ni Dhomhnaill, 1984, "As I Roved Out from the County Cavan"
c015	19c?		4720	<i>Peal Collection 1</i> , n.d., "O'Reilly from the Co. Kerry, or the Phoenix of Erin's Green Isle"
c020	1935		4720	Huntington, 1990, 357-358, H580 "Farewell Darling"
c022	c1966			Thormaid, 1987, 28, "As I Went into Inverness-shire"

(continued)

Gp #	Year	Note	Roud#	Reference
c 27				O'Reilly from the County Cavan (continued)
c023	1870		4720	<i>Hesburgh Libraries</i> , Identifier BPP 1001-253, Brereton (Dublin), 1870, "Reily from the Co. Kerry"
c039	1970			Dow, Brithwaite-Kilcoyne and Gardham, 2023, 97-98 214, "Reilly from the Co. Leitrim"
c093	1973		4720	<i>Munnely Collection</i> , 1973, TM0197A02, Ann McDonagh, "O Reilly from the County Cavan" NFC TM0197/A/2: Ann McDonagh(85), traveller, born Mayo. Recorded in her camp 'The Back of the Wall', Dundalk, County Louth. Collector: Tom Munnely, 31st July 1973. "O Reilly from the County Cavan"
c094	1979		4720	<i>Munnely Collection</i> , 1979, TM0312A01, Martin Long, "O' Reilly from the County Kerry" NFC TM0312/A/1: Martin Long(71), farm worker, Cloonlinmaragh, Inagh, County Clare. Collector: Tom Munnely, 7th December, 1779. "O' Reilly from the County Kerry"
c095	1977		4720	<i>Munnely Collection</i> , 1977, TM0548A03, Mairead ni Dhomhnaill, "O'Reilly from the County Cavan" NFC TM0548/A/3: Mairead ni Dhomhnaill, nurse, Kells, County Meath, and Dublin. Recorded during a concert in the O'Rahilly Centre, Drogheda, during the Drogheda Mummers Festival. Collector: Tom Munnely, 22nd January 1977. "O'Reilly from the County Cavan"
c096	1977 (1932)		4720	<i>Munnely Collection</i> , 1977, TM0579A01, Michael Reilly, "Young O'Reilly from the County Kerry" NFC TM0579/A/1: Michael Reilly(62), traveller(tinsmith, etc.). Learned from A Mc Donagh from near Mullingar 45 years ago. Recorded in his caravan camped at Carrignabrach. Collector: Tom Munnely, 17th June 1977. "Young O'Reilly from the County Kerry"
c097	1983		4720	<i>Munnely Collection</i> , 1983, TM0853A04, Denis Kelly, "O'Reilly from the County Kerry" NFC TM0853/A/4: Denis Kelly(73), mountain farmer. Recorded in the informant's home, Kinturk, Connolly, County Clare. Collector: Tom Munnely, 13th September 1983. "O'Reilly from the County Kerry"

continued)

Gp #	Year	Note	Roud#	Reference
c 27				O'Reilly from the County Cavan (continued)
c098	1984		4720	<i>Munnely Collection</i> , 1984, TM0925A03, Mike McGonagle, "Reilly from the County Cavan" NFC TM0925/A/3: Mike McGonagle(ca 40),ESB worker, Cloontagh, Clonmany, County Donegal. Recorded at Mc Feeley's pub, Clonmany. Collector: Tom Munnely, 4th October 1984. "Reilly from the County Cavan"
c099	1985 (1977)		4720	<i>Munnely Collection</i> , 1985, TM0992A01, Ollie Conway, "O'Reilly from the County Kerry" NFC TM0992/A/1: Ollie Conway(63),farmer/publican, Recorded in his home, Mullagh, County Clare. Collector: Tom Munnely, 12th December, 1985. "O'Reilly from the County Kerry"
c100	2000		4720	<i>Munnely Collection</i> , 2000, TM1377D06, Pauline Sweeney-Healey, "O'Reilly from the County Leitrim" NFC TM1377/D/6: Pauline Sweeney-Hanley, Recorded at the Ballyliffan Hotel, Ballyliffan, County Donegal during the 11th Annual Ballad and Folksong Seminar. Roscommon town (b. Donegal), Collector: Tom Munnely, 25 March 2000. "O'Reilly from the County Leitrim"
c104	1955		2709	Creighton, 1961, 75, "The Swan"
c179	1954		2709	Dornan, 1954, "She's Like the Swan"
c183	1870		4720	<i>Hesburgh Libraries</i> , Identifier BPP 1001-217, Brereton (Dublin), 1870, "O'Reilly from the Co. Cavan or the Phoenix of Erin's Green Isle"
c188	1965		2280	Fowke and Rahn, 1994, 72-73, "Peggy Gordon"
c189	1840?		2352	Joyce, 1909, 233-234, #422 "When First I Came to the County Limerick"
c221	1961	2	270	Morrissey, 1961, "Phoenix Island"
c233	2025	2		Boyle, "O' Reilly, from the County Leitrim"
c236	1986	2		Mudcat, 2002, Crowley, "When First I Came Unto This Country"
d 3				Riley minstrel
d016	1863		44841	<i>Hooley's Songster</i> , 1863, 48, "Mick-a-Vick"
d180	1864?		44841	MacLagan, 1864?, 9, "What Can't Be Cured" (banjo song)
d181	c1870		44841	De Marsan, 1864-1882, No. 33 226, "What Can't Be Cured" ("as sung by S[am].S. Purdy" ["Ethiopian comedian 'of Kelly and Leon's Minstrels] (<i>Music in Gotham</i> , 2024))

(continued)

Gp #	Year	Note	Roud#	Reference
e 2				Stand-alone Phoenix Island
e008	2003	1	4720	Delaney, 2003, "Phoenix Island"
e225	1981	1,2	35020	Doyle, 1981, GC-62-1 "Phoenix Island"
i 24				Laws N42: Pretty Fair Maid – US and Carib
i046	1925		264	Cox, 1925, 316-317, #92A "A Pretty Fair Maiden"
i048	1928			Parsons, 1928, 467, "Ballad" ("One day I was walkin' along the street")
i049	1916		264	Sharp, 1966, vol. 2 70, #98a "The Broken Token"
i050	1916		264	Sharp, 1966, vol. 2 71 #98b "The Broken Token"
i055	1936		264	Hudson, 1981, 150, #36 "A Pretty Fair Maid"
i057	1957		264	Roberts and Agey, 1978, 101-103, #39 "The Soldiers Return"
i058	1939		264	Eddy, 1964, 150, #51 "A Pretty Fair Maid"
i059	1920		264	Belden and Hudson, 1952a, 304-305, #92 "A Pretty Fair Maid Down in the Garden"
i060	1939		264	Schinhan, 1957, 177-178, #92L "A Pretty Fair Maid Down in the Garden"
i061	1916		264	Wyman and Brockway, 1916, 88-90, "The Sweetheart in the Army"
i062	1916		264	Belden, 1966, 150, #D "The Sailor's Return"
i063	1906		264	Belden, 1966, 149, #B "A Sweetheart in the Army"
i064	1949		264	McIntosh, 1974, 45-47, "The Sailor and the Maid"
i065	1946		264	Peters, 1977, 165-166, "The Broken Ring"
i066	1939		264	Cazden, Haufrecht and Studer, 1982, 107-109, #22 "Johnny Reilly"
i070	1964		264	Moore and Moore, 1964, 187-189, #83 "The Cowboy's Return"
i071	1938		264	Owens and Owens, 1976, 46-47, "A Pretty Fair Maid"
i116	1927		264	Smith, 1928, 162-163, #15 "A Pretty Fair Miss"
i125	2002		264	Carver, 2002, "Pretty Little Miss Out in the Garden"
i128	1935		264	Jones, 1984, 163, 202, "The Pretty Fair Miss"
i131	1997		264	Wolfe, 1997, 118-119, , #72 "Pretty Fair Maid"
i132	1969		264	Bronner, 2012, 45, #11.I "Pretty Fair Maid or The Soldier's Return"
i133	1969		264	Bronner, 2012, 46, #11.II "Pretty Fair Maid or The Soldier's Return"
i224	1931	2	264	Henry, 1938, 201, #59C "True Love"
j 22				Laws N42: Pretty Fair Maid – Not US
j040	2003		264	Cash, 2003, 3, #1.01 "Lady in Her Father's Garden"
j041	1803-1838		264	Ferraby, 1803-1838, "The Loyal Sailor"

(continued)

Gp #	Year	Note	Roud#	Reference
j 22				Laws N42: Pretty Fair Maid – Not US (continued)
j042	1849-1852		264	Such, 1849-1862, "Young and Single Sailor"
j044	1932		264	Huntington, 1990, 317, H471 "The Broken Ring"
j045	1939		264	Huntington, 1990, 317-318, H818 "Green Garden"
j051	1952		264	O Croinin, 2000, 280-281, #184a "There Was a Lady in her Father's Garden"
j052	1952		264	O Croinin, 2000, 281-282, #184b "There Was a Lady in her Father's Garden"
j053	1977		264	O'Neill, 1998, 40, "Standing in yon Flowery Garden"
j054	1983		264	Murphy, 2004, 34, 15 "Seven Years Since I Had a Sweetheart"
j067	1930		264	Ord, 1995, 326-327. "The Brisk Young Sailor"
j068	1960		264	O Lochlainn, 1960, 4-5, #2 "A Lady Fair"
j069	1908			Greig, 1963. No. 23 1, , "The Sailor"
j126	1953		264	Creighton, 1961, 59, "Broken Ring Song"
j127	1932		264	Creighton, 1966, 56-57, _ , #28 "Broken Ring"
j129	1928		264	Mackenzie, 1963, 168-170, #63A "The Single Sailor"
j130	1928		264	Mackenzie, 1963, 170-171, #63B "The Single Sailor"
j134	1959		264	Peacock, 1965a, 584-585, #A "Seven Years I Loved a Sailor"
j135	1952		264	Peacock, 1965a, 586-587, #B "Seven Years I Loved a Sailor"
j136	1975		264	Porter and Gower, 1995, 193-194, _ #44. I "A Pretty Fair Maid"
j156	1952		264	Makem, 2011a, #1.03 "A Servant Maid in Her Masters Garden"
j157	1881		264	Christie and Christie, 1876, 265, "The Poor and Single Sailor"
j158	1881		264	Christie and Christie, 1881, 201, "The Single Sailor"
n 6				A Health to All True Lovers
n226	2001	2,4	179	Mitchell and Mitchell, 2001b, "I Must Away Love"
n227	1952	2,4	22568	Kennedy, 1973, 359 380-381, #159 "A Health To All True Lovers"
n228	1910	2,4	22568	Greig, 1963. No. 177 2, "Hearken, Hearken"
n229	1937	2,4	22568	Huntington, 1990, 343-344, H722 "The Sweet Bann Water"
n230	1973	2,4	22568	Graham, 2010, 202-204, #73 "The Sweet Bann Water"
n231	1864	2,4	22568	Lyle, 1975, 43, #14 "The Wandering Lover"
p 13				The Banks of Sweet Primroses
p160	1921		586	Reeves, 1958, 202, _ , #97 "Sweet Primaroses"
p161	1890		586	Barrett, 1890?, 80 , #46 "Banks of Sweet Primroses"
p162	1906		586	Sharp and Marson, 1906, 9, "The Sweet Primeroses"
p163	1979		586	Palmer, 1986, 141, #79 "The Banks of Sweet Primroses"
p164	1907		586	Blake, 1907, "The Sweet Primeroses"
p165	1916		586	Ilies, 1916, "Banks of the Sweet Primroses"
p166	1906		586	Carter, 1906, "The Sweet Primeroses"

(continued)

Gp #	Year	Note	Roud#	Reference
p 13				The Banks of Sweet Primroses (continued)
p167	1853-1856		586	Such, 1853-1856, "Banks of Sweet Primroses"
p168	1936		586	Tanner, 1998, 15 "The Sweet Primroses"
p169	1893		586	Woodrich, 1893, #A "The Banks of Sweet Primroses"
p170	1859-1899		586	Taylor, 1859-1899. "The Banks of Sweet Primroses"
p171	1850		586	Walker, 1850, "The Banks of Sweet Primroses"
p172	1893		586	Vaughan Williams and Lloyd, 1959, 17, "The Banks of Sweet Primroses"
q 8				The False Lover
q117	1800s		1075	<i>Wheel of Fortune</i> , n.d., "Wheel of Fortune"
q118	1881		1075	Christie and Christie, 1876, 261, "The Wheel of Fortune"
q123	1929			Barry, 1929, 469-470, "O Waly Waly"
q124	1727		1075	Ramsay, 1727, 182-183, "Waly, Waly, Gin Love Be Bony"
q174	1916		1075	Lee, 1916, "Love It Is Easing"
q175	1890		18829	Baring-Gould, Sheppard and Bussell. 1913. 24-25 176-177, #86 "A Ship Came Sailing"
q176	1967		1075	Hamer, 1967, 45, "When I Was Young"
q177	1939		1075	Huntington, 1990, 383, H790 "The False Lover"
r 13				Lowlands of Holland
r081	1893			Baring-Gould. 1893. #ciii.A. "The Lowlands of Holland" also see Bronson, 1962, 425, #92.15 "[Lowlands of Holland]"
r082	1819-1844		484	Pitts, 1819-1844a, "Lowlands of Holland"
r083	1927		484	Huntington, 1990, 149-150, H180 "Holland Is a Fine Place"
r085	1950		484	McCord, 1950, "The Lily of Arkansas"
r206	1776		484	Herd, 1776, 2, "The Lowlands of Holland"
r207	1914		484	Gray, 1925, 88-89, "Lowlands Low"
r208	1930		2174	Ord, 1995, 331-333. "The Rocks of Gibraltar"
r209	1802-1819		484	Pitts, 1802-1819, "The Maiden's Complaint for the Loss of her Sailor"
r211	1869	2	484	Logan, 1869, 24-25, Broadside version "Lowlands of Holland"
r213	1905	2	484	Broadwood, Kidson and Gilchrist, 1923, 63-64, #13 "The Lowlands of Germany"
r214	1907	2	484	Ford, 1915, 170-171, #32 "Abroad As I Was Walking"
r215	1904	2	484	Horler, 1904, "The Low Low Lands of Holland"
r234	1907	2	484	Broadwood, 1913, 345-346, #27 "Come All You Little Irish Girls"

(continued)

Gp #	Year	Note	Roud#	Reference
s 11				Laws N36: George Reilly
s072	1819-1844		214	Pitts, 1819-1844b, "George Riley"
s073	1918		214	Sharp, 1966, vol. 2 23-24, #82C "George Reilly"
s074	1935		214	Brewster, 1940, 215-216, #39 "George Reilly"
s075	1925		214	Cox, 1925, 323-325, #95A "George Reily"
s076	1940		214	Thompson, 1940, 215-216, "Jack Reily"
s077	1856		214	Thompson, 1958, 51-53, #15 "George Reily"
s078	1939		214	Eddy, 1964, 114-116, #37A "George Riley"
s079	1910			Greig, 1963. No. 138 2-3, "The Sailor"
s080	c1840		214	<i>The Forget Me Not Songster</i> , c1840, 150-152, "George Reily"
s108	1947		214	Hubbard, 1961, 83, #37, "John Riley II"
s185	c1800			<i>George Riley</i> . c1800. "George Riley"
t 16				Laws N35: The Dark-Eyed Sailor
t084	c1860		265	De Marsan, 1864-1878, "Dark Ey'd Sailor"
t086	1767-1808		265	<i>Fair Phoebe and Her Dark Ey'd Sailor</i> , 1767-1808, "Fair Phoebe and Her Dark Ey'd Sailor"
t087	1910		265	Greig, 1963. No. 112 2, "The Dark-Eyed Sailor"
t088	1928		265	Huntington, 1990, 318, H232 "The Dark-Eyed Sailor"
t089	1917		265	Lomax and Lomax, 2000, 218-219, "Dark-Eyed Canaller"
t090	1856		265	Thompson, 1958, 49-51, #14 "The Dark-eyed Sailor"
t147	1849-1859?			R. McIntosh, 1849-1859?, "Dark-eyed Sailor"
t148	1935		265	Scarborough, 1937, 267-268, "Young Willie's Return"
t149	1939		265	Gardner and Chickering, 1939, 160-161, #57A "The Dark-Eyed Sailor"
t150	1925		265	Cox, 1925, 319-320, #93 "The Broken Ring"
t151	1966		265	Creighton, 1966, 58-59, #29 "The Dark-Eyed Sailor"
t152	1939		265	Doerflinger, 1972. 300-301, "The Dark-Eyed Sailor"
t153	1922		265	Belden and Hudson, 1952, 310-311, #95A "A Dark-Eyed Sailor"
t154	1914		265	Gray, 1925, 108-109, "The Dark-Eyed Sailor"
t155	1951		265	Peacock, 1965a, 513-514,, "The Dark-Eyed Sailor"
t173	1943			Dow, Brithwaite-Kilcoyne and Gardham, 2023, 38, "The Dark-Eyed Sailor"
u 10				Peggy Gordon
u101	1954		2280	Clergy, 1962, 4-5,, #1.07 "Peggy Gordon"
u102	1916		2280	Cox, 1925, 422-423, #141 "Youth and Folly"
u103	1961		2280	Creighton, 1961, 74-75, "Peggy Gordon"
u105	1951		2280	Molloy, 1951, "Keg of Brandy"
u106	1958		2280	Peacock, 1965a, 475-476, "Love is Lovely"

(continued)

Gp #	Year	Note	Roud#	Reference
u 10				Peggy Gordon (continued)
u109	1856-1861		2280	Humming Bird, 1856-1861 , 17, "Peggy Gordon"
u137	1918		2280	Cox, 1925, 142, #142 "Maggie Goddon"
u138	1981		2280	<i>Peggy Gordon</i> , 1981,, "Peggy Gordon"
u193	1840s		V49656	Troy, 1840s, "The Young Sick Lover"
u194	1905		2280	O Muirthe, 1980, 170-171, #29 "The Young Sick Lover"
v 11				Madam I Have Gold and Silver
v043	c1907		573	Belden and Hudson, 1952a, 23-24, #12 "Seven Long Years"
v047	1915		264	Cox, 1925, 317-318, #92B "A Fair Maiden"
v056	1921		264	Hudson, 1981, 151, #37 "Annie Girl"
v110	c1715		542	Ebsworth, 1897, 852, "The Handsom' Woman"
v111	1916		542	Cox, 1925, 465-466, #158 "The Spanish Lady"
v112	1891		146	Broadwood and Maitland, 1898, 90-91, "Twenty, Eighteen"
v119	1931		146	Gardner and Chickering, 1939, 418-419, #173B "The Spanish Maiden"
v120	c1860		361	Gardner and Chickering, 1939, 417-418, #173A "The Wooing"
v121	1965		542	O Lochlainn, 1965, 243, #79A "The Tarry Trousers"
v122	1918		542	Sharp, 1966, vol. 2 279, #205A "Come My Little Roving Sailor"
v159	1934		542	Huntington,1990, 367, H532 "Tarry Trousers"
w 10				Fair and Tender Ladies
w113	1916		451	Sharp, 1966, vol. 2 129-130, #118C "Come All You Fair and Tender Ladies"
w114	1925		451	Cox, 1925, 420-421, #140B "Young Ladies (Little Sparrow)"
w139	1917		451	Franklin, 1917, "Come All Ye Fair and Tender Ladies"
w140	1940		451	Johnson, 1940, "Come All Ye Fair and Tender Ladies" for one critical verse see Belden and Hudson, 1952b, 292, #254D "Come All Ye Fair and Tender Ladies"
w141	1954		451	Wolfe, 1997, 67, #37 "Fair and Tender Ladies"
w142	1931		451	Thomas, 1931, 82-83, "Little Sparrow"
w143	1929		451	Henry, 1938, 257-258, #79A "Fair and Tender Ladies"
w144	1983		451	Abernethy and Beaty, 1983, 46, "Little Sparrow"
w145	1916		451	Wyman and Brockway, 1916, 55-56, "Little Sparrow"
w146	1935		451	Brewster, 1939, 80, #80 "Little Sparrow"
x 2				Youghall Harbour
x195	1933		2734	Huntington,1990, 273, H503 "Youghall Harbour"
x204	1901		2734	O'Connor, 1901, 95, "Youghall Harbor"
y 10				Youghall Harbour broadside
y197	1800s		2734	Carrall, 1800s, "Yochal Harbour,"
y198	1967		2734	Healy, 1967a, 245-247, "Youghall Harbour," pp. 245-247

(continued)

Gp #	Year	Note	Roud#	Reference
y 10				Youghall Harbour broadside (continued)
y200	1774-1825		2734	Angus, 1774-1825, "Youghal Harbour"
y202	1820-1824		2734	Armstrong, 1820-1824a, "Youghall Harbour"
y212	1814-1845	2	2734	<i>Youghal Harbour</i> , 1814-1845
y216	1955	2	2734	Cinnamond, 1955, "Youghall Harbour"
y217	1906	2	2734	White, 1906, "Youghal Harbour"
y218	1819-1844	2	2734	Pitts, 1819-1844c, "Youghall Harbour"
y232	1814-1845	2		Youghall Harbour macaronic broadside (English only)
y235	1956	2		O Muirthe, 1980, 26-27, #26 "Eochail" (English only)
z 5				Youghall Harbour answer
z196	1960		2734	O Lochlainn, 1960, 16-17, #8 "Youghal Harbour"
z199	1967			Healy, 1967a, 247-248, "An Admired Song Called Youghal Harbour"
z201	1812-1825		2734	Angus, 1812-1825, "(Answer to) Youghall Harbour"
z203	1820-1824		2734	Armstrong, 1820-1824b, "Answer to Youghall Harbour"
z205	1850-1899		2734	Nugent, 1850-1899, "An Admired Song Called Youghall Harbour"
1				incomplete
a107	1856-1861	3		Humming Bird, 1856-1861, 15-16, "John Riely"

Attachment 2

Youghall Harbour macaronic broadside

As printed

Youghal Harbour, 1814-1845 transcription divided into English verses (E1, ...) and
Irish verses (I1, ...)(y232, 1814-1845)

E1

As I roved out on a Summer's morning,
I met my darling upon the way ;
Her Voice was clear and she sung most charming—
I really thought her the Queen of May ;
I did enfold her close in my arms—
Her lips like coral I did embrace ;
She says, kind sir, don't stain my garments.
You'll find those joys in your married dame.

I1

Maidin avom agus me treal goth oghil,
Cia breab ansa rhoah uram och sthore machree,
Bo deirge a gruah na nal chear agus na rosee,
Bo viem a gloire na nal colletic shee,
Laig me laiv air a brollach roh ghail,
Agus diar me pogeon ar sthore machree,
Shei durth sbee stup agus na sthore ma clokeen,
Agn's toh fioes de notian aig ban an thiegh.

E2

I vow in honesty, my pretty posy,
I have a house, but no married dame,
And if you come with me to Youghal Harbour,
You'll see my fine dwelling place ;
All sorts of merchandise are in my store room—
And I will clothe you in rich array ;
With open cellers of wine and porter,
We will carouse 'till the break of day.

I2

Shoe me laiv duith nach wiel me postie,
Agus guir buchal oge me huigb gan dolmree,
Ague dah thucha lumsa airush go oghil,
Chanochin shomra dhurth air viggane muine,
Churchin high call cap duin washin cora,
Hatta, cloka, agus lavieen cellure.
Drachamauni a molich as brandy golore en,
Agus do laidva oge a veigh a shule an tiel.

E3

I find good promisers are slow performers,
Which often I have heard and seen ;
But if you do marry me in holy orders.
To be your darling I'll agree ;
If you come along with me to see my parents,
Near the borders of Cappelquin,
And as you are a bachelor a match we'll form,
Before its morning when you are seen.

I3

A tba me waither dha hior tuah lium,
Gon gaibad gluashad goh Newfoundland,
Niel me aickunach air inmeahare wallia,
Air obuir huai na air scoittu chrain,
Dha digga uin dinnan air moh haigh,
Agus urdage ni leacu an feucht dum,
Agole an splaink agus dah metach tuah coffe aiglin,
Na cruah agus ainsmachta o doghchur go raichan ain.

E4

Her smiling countenance did so beguile me,
That I did earnestly then agree
To go along with her to priest or deacon—
And then we seated beneath a tree ;
In great pleasure we spent the evening,
At kissing sweet on a pleasant green.
Till she forgot to ask me the way
To Youghal Harbour or Cappelquin.

I4

Air a ghail wour a vi ma chain,
Eadir Ochil agus an Charpaqnin,
Adhiehscologe gean ro voir oram agus inun ogaige,
Bhe cuir a gree huig me lium,
In feid cheutter Ochil agus moide,
Digh go po sin la chuir me Hatta ere,
Goone, agus Cloka,
Agns moone me an tholis arash aristh.

E5

Now our pleasure is almost over—
 Here we are since the break of day ;
 My pure virginity I brought from home, sir,
 To which I own you have found the way ;
 I hope your promises you will not disown, sir,
 When that you go to my parents place ;
 For you'll be welcome to a wife and. fortune,
 For evermore, my love, to live in peace.

I5

Air bucht a vies ban an neigh an pastia,
 Mur wa sha ach bause weehe a gan a maisie,
 Liochtee funnach bra lufer lader,
 A heis ar sala agus nach vellah chee,
 A tha sule agam le Rie na Grastia,
 Agus Media Whaltar oar hep a reeve,
 Go ducky she a walla gum go Ochil Harbour,
 Agus naugh me ma grah gal again on Chee.

Irish orthography updated

Updated and later translated by a person I do not have permission to name.

Uncertain updates are underscored.

I1

Maidin avom agus me treal goth oghil,
 Cia breab ansa rhoah uram och sthore machree,
 Bo deirge a gruah na nal chear agus na rosee,
 Bo viem a gloire na nal colletic shee,
 Laig me laiv air a brollach roh ghail,
 Agus diar me pogeon ar sthore machree,
 Shei durth sbee stup agus na sthore ma clokeen,
 Agns toh fioes de notian aig ban an thiegh.

I2

Shoe me laiv duith nach wiel me postie,
 Agus guir buchal oge me huigb gan dolmree,
 Ague dah thucha lumsa airush go oghil,
 Chanochin shomra dhurth air viggane muine,
 Churichin high call cap duin washin cora,
 Hatta, cloka, agus lavieen cellure.
 Drachamauni a molich as brandy golore en,
 Agus do laidva oge a veigh a shule an tiel.

Maidin amháin agus mé ag triall ar Eochaill,
 Cé a phreab insa ród orm ach stór mo chroí,
 Ba dheirge a grua ná na caora agus na rósaí,
 Ba bhinne a glór ná na ceolta sí,
 Leag mé láimh ar a brollach ró-gheal,
 Agus d'iarr mé póigín ar stór mo chroí,
 Is é dúirt sí 'stop, agus na stróic mo chlóicín,
 Agus tá fios do ghnó-sa ag bean an tí

Seo mo láimh duit nach bhfuil mé póstaí,
 Agus gur buachaill óg mé a thug gean do mhnaoi,
 Agus dá dtiocfá liomsa ar ais go hEochaill,
 Cheannóinn seomra duit ar bheagán maoine,
 Chuirfinn *high cauled cap* den washin cora,
 Hatta, clóca agus lámhainn ceiliúir.
 Dramannaí i mullach is brandaí go leor ann,
 Agus do leanbh óg a bhí ag siúl an tsaoil.

13

A tba me waither dha hior tuah lium,
Gon gaibad gluashad goh Newfoundland,
Niel me aickunach air inmeahare wallia,
Air obuir huai na air scoittu chrain,
Dha digga uin dinnan air moh haigh,
Agus urdage ni leacu an feucht dum,
Agole an splaink agus dah metach tuah
coffe aiglin,
Na cruah agus ainsmachta o doghchur go
raichan ain.

14

Air a ghail wour a vi ma chain,
Eadir Ochil agus an Charpaqnin,
Adhiehscologe gean ro voir oram agus inun
ogaige,
Bhe cuir a gree huig me lium,
In feid cheutter Ochil agus moide,
Digh go po sin la chuir me Hatta ere,
Goone, agus Cloka,
Agn moone me an tholis arash aristh.

15

Air bucht a vies ban an neigh an pastia,
Mur wa sha ach bause weehe a gan a maise,
Liochtee funnach bra lufer lader,
A heis ar sala agus nach vellah chee,
A tha sule agam le Rie na Grastia,
Agus Media Whaltar oar hep a reeve,
Go ducka she a walla gum go Ochil Harbour,
Agus naugh me ma grah gal again on Chee

Irish, roughly to English

11

Maidin amháin agus mé ag triall ar Eochaill,
Cé a phreab insa ród orm ach stór mo chroí,
Ba dheirge a grua ná na caora agus na rósaí,
Ba bhinne a glór ná na ceolta sí,
Leag mé láimh ar a brollach ró-gheal,
Agus d'iarr mé póigín ar stór mo chroí,
Is é dúirt sí 'stop, agus na stróic mo chlóicín,
Agus tá fios do ghnó-sa ag bean an tí

Tá mo mhuintir de shíor ag lua liom,
Go gcaithfead gluaiseacht go Newfoundland,
Níl mé acmhainneach ar inmeahare bhaile,
Ar obair chrua ná ar scoilteadh crainn
Dá dtige an doineann ar mo aighaidh,
Agus urdage ní leacu an fuacht dom,
Ag ol an splainc agus dah metach tú coffe aiglin,

Nach cruah agus ainsmachta ó dochar go rachainn
ann.

Ar a ghabháil mhór a bhí mo chain,
Idir Eochaill agus an Ceapach Choinn,
Adhie scológ gean ró-mhór orm agus inun ogaige,

Ba é cuir a gcroí a thug mé liom,
An fad idir Eochaill agus muide,
Go dtí go bposfainn le chuir me hatta uirthi,
Gúna agus Clóca,
Agus moone mé an tsolais ar ais arís.

Ar bocht a bhéas bean i ndiaidh a páiste,
Mura bhfaighe sé ach bás uaithi i gceann a míosa,
Is a liachta forránach fanacht breá lúfar láidir,
A théas thar sáile agus nach bhfillfidh choíche,
Tá súil agam le Rí na Grásta,
Agus Muire Mháthair nár theip ariamh,
Go dtioca sé abhaile chugam go Eochaill Harbour,
Agus go mbeidh mo ghrá geal againn go choíche

I met a beautiful woman one morning in
Youghall Harbour.
Her cheeks were "redder than berries and
roses."
I put my hand on her breast and asked for a kiss.

She asked that I not tear her cloak.

12

Seo mo láimh duit nach bhfuil mé póstaí,
 Agus gur buachaill óg mé a thug gean do mhnaoi,
 Agus dá dtiocfá liomsa ar ais go hEochaill,
 Cheannóinn seomra duit ar bheagán maoiné,
 Chuirfinn *high cauled cap* den washin córa,
 Hata, clóca agus lámhainn ceiliúir.
 Dramannaí i mullach is brandaí go leor ann,
 Agus do leanbh óg a bhí ag siúl an tsaoil.

13

Tá mo mhuintir de shíor ag lua liom,
 Go gcaithfead gluaiseacht go Newfoundland,
 Níl mé acmhainneach ar inmehare bhaile,
 Ar obair chrua ná ar scoilteadh crainn
 Dá dtige an doineann ar mo aighaidh,
 Agus urdage ní leacu an fuacht dom,
 Ag ol an splainc agus dah metach tú coffe aiglin,
 Nach cruu agus ainsmachta ó dochar go rachainn
 ann.

14

Ar a ghabháil mhór a bhí mo chain,
 Idir Eochaill agus an Ceapach Choinn,
Adhie scológ gean ró-mhór orm agus inun ogaige,
 Ba é cuir a gcroí a thug mé liom,
 An fad idir Eochaill agus muide,
 Go dtí go bposfainn le chuir me hatta uirthi,
 Gúna agus Clóca,
 Agus moone mé an tsolais ar ais arís.

15

Ar bocht a bhéas bean i ndiaidh a páiste,
 Mura bhfaighe sé ach bás uaithi i gceann a míosa,
 Is a liachta forránach fanacht breá lúfar láidir,
 A théas thar sáile agus nach bhfillfidh choíche,
 Tá súil agam le Rí na Grásta,
 Agus Muire Mháthair nár theip ariamh,
 Go dtioca sé abhaile chugam go Eochaill Harbour,
 Agus go mbeidh mo ghrá geal againn go choíche

I told her I had no wife,
 though I had given "love to a woman."
 I said that if she came with me
 I would buy her a house and a little property.
 She would have a "high cauled cap"
 and other fine things,
 and a place for a child.

I said my family want to move to
 Newfoundland,
 but I have no desire "for hard work
 or splitting trees,"
 storms and cold weather.

No chance I would go there.

[Too many untranslated words here but] "...

until I married her,
 put a hat on her,
 dress and cloak,...

She had a baby who died in a month.

I "went abroad and will never return."

She prayed to the King of Grace
 and Mother Mary
 that I may come home to her in Youghall.

Attachment 3

A test case: Build the map, from Excel to Splits Tree

This is my procedure.

1. I built an Excel spreadsheet with 209 unclassified texts and 1591 lines, which I think are not “the same.”

Each text has an “x” marking each of its lines.

In TestCase, for simplicity’s sake, I begin with nine unclassified texts and build 56 lines.

I have limited the text to a set of four common verses.

Not all sample texts have those verses.

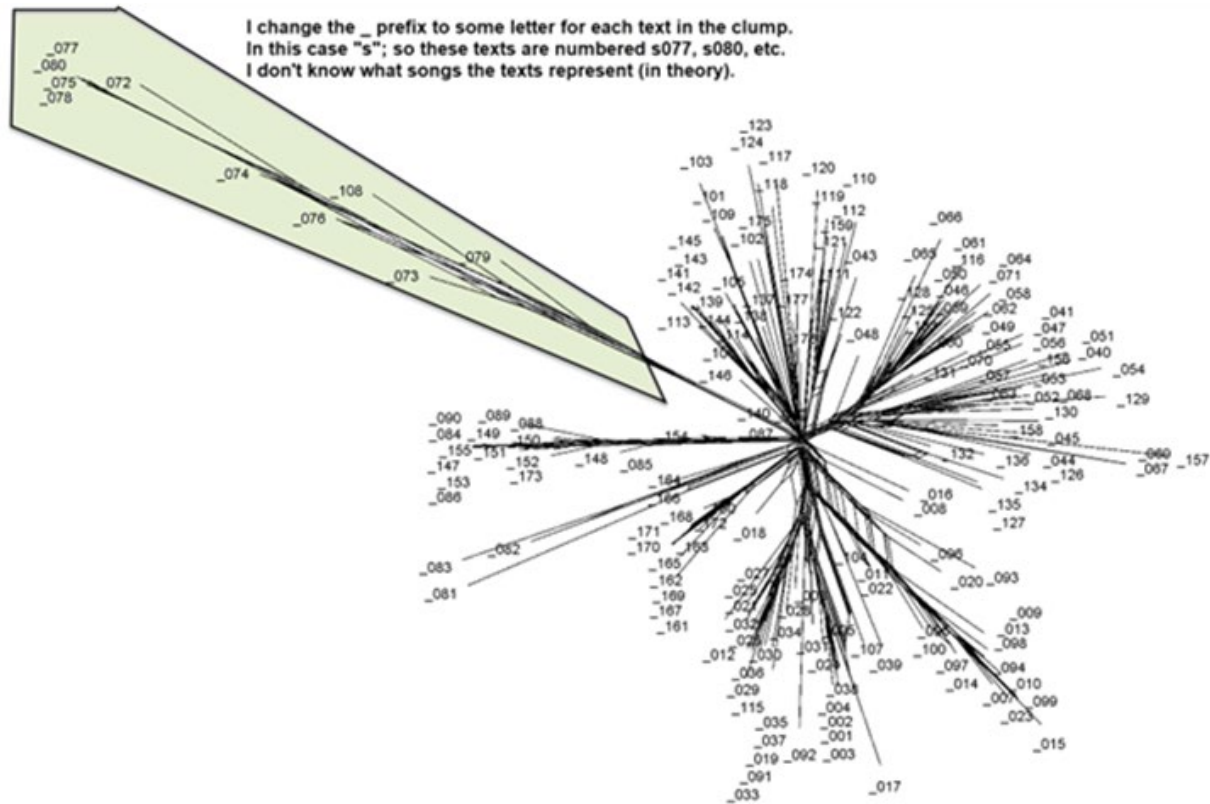
2. Instead of a name, I assign a three-digit sequential number preceded by an underscore (“_”) to each text.

Attachment 3.1 lists the TestCase texts. Besides the number, each text has its date. So, for example, the first text listed is (_004, 1850). It is _004, rather than _001, because it has been selected from the actual texts in the study. TestCase continues through all the remaining subsections of Attachment 3.

3. I enter the spreadsheet into a phylogenetics computer program—Splits Tree4--which treats each text as a species (“taxon”) and treats each “same line” as a gene (“character”).
4. I ask the program to build a network that clusters together those texts with the fewest differences.
5. The network appears as shown in the picture below. This is the network for the complete study.

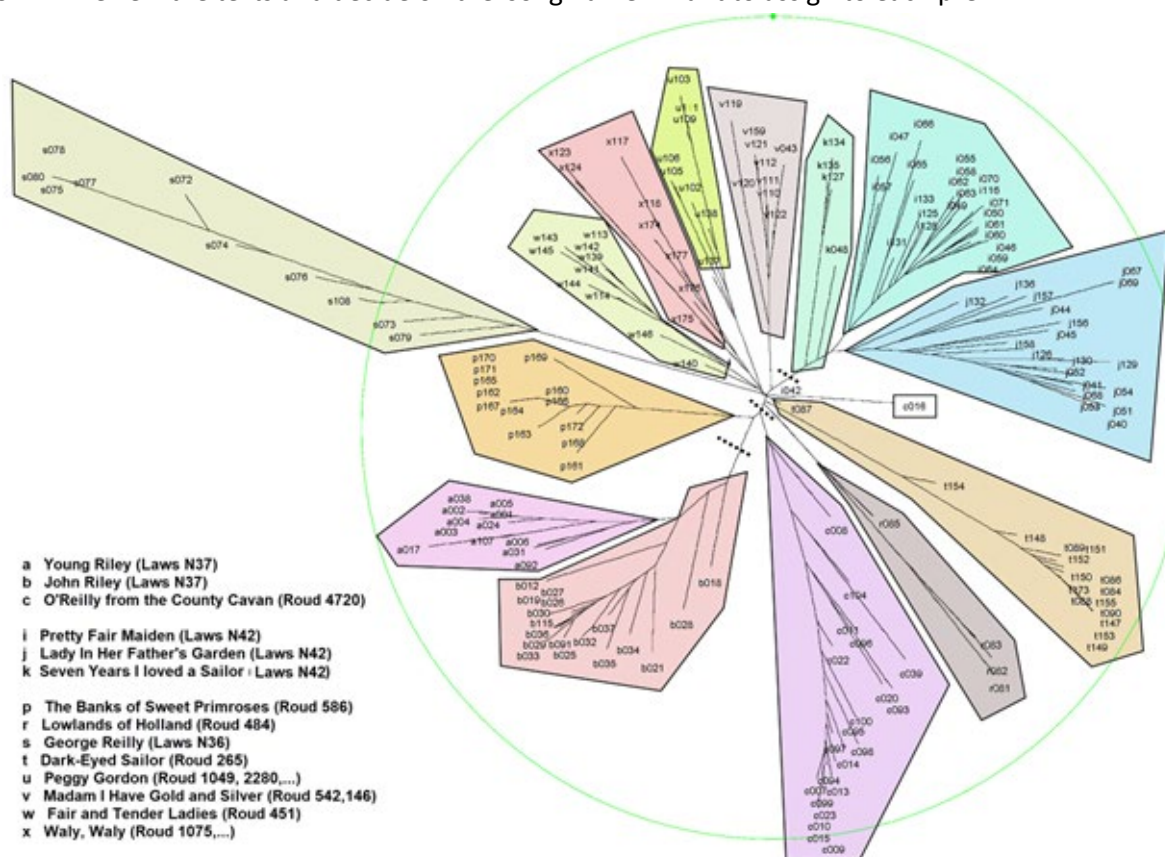
Attachment 3.8 shows the TestCase network map.

6. (under the picture:) I have highlighted one cluster in green as an example.



7. I assign a letter to each cluster. For example, I have arbitrarily assigned the letter "s" to each text in the highlighted cluster. I repeat the naming procedure for each cluster until all the underscores have been replaced.

8. I enter the newly prefixed texts and their lines into the phylogenetics program. This time, I ask for a tree rather than a network because the tree is easier to understand at a glance. The map simplifies but distorts the network, so some texts seem to be misassigned. That is okay because the assignment is tentative.
9. I review the texts and decide on the song name I want to assign to each prefix.



Attachment 3.9 shows the TestCase tree map. If the network is too complicated I may work with the tree map instead.

10. Now the real work begins.

How do texts in each cluster seem to be related? How, if at all, is cluster “a” related to cluster “b”? The tree map is just a guide to what texts are to be compared and where I might need to look for additional texts.

I must remember to fix the errors I made in this pass. (There are a number of errors in the first pass network and map shown here)

Text lines cannot be used to guess at the evolution of a song. That job is entirely different because, in fact, lines are not genes, and there is no genetic profile of a song. There are no relevant rules of folk song heredity.

Subjectivity is the real problem here. At the beginning, I decided whether the line from this text was the same as the line from that text. If someone else had the same study, there is no chance that the two of us would have made the same choices.

The result of the study is only as convincing as the work I do after the computer runs are completed.

Attachment 3.1

TestCase texts

(_004, 1850)

Vrs	Ln	Line text
001	01	As I went over the county Caven
001	02	To see the beauties that men delight;
001	03	There I did see one, a lovely creature,
001	04	That looked like an angel bright.
002	01	I said to her, "Thou most lovely creature,
002	02	I wish you'd be a sailor's wife."
002	03	Oh, no, said she, "I will never marry;
002	04	I choose to lead a single life."
003	01	I said, "Young may, what makes you differ
003	02	From all the rest of womankind;
003	03	For you are youthful, sweet, and pretty
003	04	And unto marriage must be inclined."
004	01	She said, "The truth I will tell you plainly,--
004	02	I should have been wed five years ago
004	03	To Jamie Reilly that liv'd in Dublin;
004	04	He is the cause of all my woe.

(_005, 1881)

Vrs	Ln	Line text
001	01	As I was walking through the County of Cavan
001	02	All for to view the sweet charms of life,
001	03	There I beheld a most clever woman,
001	04	She appeared to me to be an angel bright.
002	01	I said, "Fair maiden, now, could you fancy,
002	02	All for to be a young sailor's wife?"
002	03	Said she, "Kind sir, I would rather tarry,
002	04	For I choose to live a single life."
003	01	I said, "Fair maiden, what makes you differ,
003	02	From all the rest of your female kind?
003	03	For you are youthful, fair and handsome,
003	04	All for to wed me pray be inclined."
004	01	Said she, "Kind sir, if I must tell you,
004	02	I have been married five years ago,
004	03	Unto one Riley, all in this coutry;
004	04	Tis he that proved my overthrow

(_013.1968)

Vrs	Ln	Line text
001	01	When first I came to the County Cavan
001	02	To view the banks of the sweet Lough Ree,
001	03	I fell in love with a pretty fair maid,
001	04	She appeared to me like the queen of May;
002	01	I asked her kindly if she would marry
002	02	Or if she'd be a soldier's bride
002	03	"Oh, no, kind sir, I'd sooner tarry
002	04	For I do choose a sweet single life."
003	01	Oh, fairest creature, the pride of nature,
003	02	Why do you differ from all female kind?
003	03	You are so neat, so genteel and handsome
003	04	To marry you, love, I am much inclined.
004	01	She says, young man, to tell you plainly,
004	02	I might have been married six months ago
004	03	But for one O'Reilly from the County Cavan
004	04	I'm afraid he'll prove my sad overthrow.

(_014,1984)

Vrs	Ln	Line text
001	01	As I roved out from the County Cavan
001	02	For to view the green banks of sweet Lough Ree
001	03	I fell a-courting and some fair one
001	04	She appeared to me like the queen of May
002	01	I kindly asked her if she would marry
002	02	Or when she'd be a soldier's wife
002	03	"Oh no, kind sir, I would rather tarry
002	04	For I've always chosen a single life."
003	01	"My fairest creature, with pride of nature
003	02	Why do you differ from all female kind?
003	03	And you're a fair one, both tall and handsome
003	04	Sure, it's to marry you should incline."
004	01	"Sure, it's to marry I now shall tell you
004	02	I have promised this five years or more
004	03	To one O'Reilly from the County Cavan
004	04	Which oft times grieves my poor heart full sore."

(_032, 1916)

Vrs	Ln	Line text
001	01	On walking out one summer's morning
001	02	To take the cool and pleasant air
001	03	I spied a fair and most beautiful damsel
001	04	Her cheeks were like some lily fair.
002	01	Then I went up to her saying
002	02	"Would you like to be a sailor's wife?"
002	03	"Oh no, oh no," she quickly answered
002	04	"My mind is to live a single life."
003	01	I said, "Fair maid what makes you differ
003	02	From all the rest of woman kind
003	03	You are too fair, you are too handsome
003	04	To marry you I would incline."
004	01	"Kind sir, kind sir, I could have married
004	02	Some two or three long years ago,
004	03	All to a man who they called John Riley
004	04	Who was the cause of my overthrow"

(_033, 1927)

Vrs	Ln	Line text
001	01	As I walked out one mornin' early
001	02	To take th' cool an' pleasant air
001	03	There I saw a beautiful creature
001	04	She appeared to me like lillies fair
002	01	I stepped up to her an' kindly ask her
002	02	If she would be a poor sailor's wife
002	03	Oh no, kind sir, I don't wish to marry
002	04	I've chosen to live a single life
003	01	Oh kind miss, what makes you differ
003	02	From any other femle kind,
003	03	You're young an' youthful, fair an' handsome
003	04	An' for to marry you might be inclined
004	01	Oh no kind sir, if I must plainly tell you
004	02	I could have married three years ago
004	03	To one John Riley who lived in this country,
004	04	Who's been the cause of my overthrow

(_034, 1939)

Vrs	Ln	Line text
001	01	As I walked out one morning early
001	02	To take the cool and pleasant air
001	03	It was there I spied a sweet lovely creature
001	04	Appeared to me like some lily fair
002	01	I stepped up to her, I kindly asked her
002	02	If she would be a bold seaman's wife
002	03	Oh no kind sir, I would rather tarry
002	04	I choose to live a sweet single life
004	01	Although I tarry I can plainly tell you
004	02	I could have married three years ago,
004	03	To one John Riley who left this country
004	04	Has been the cause of my overthrow

(_066, 1939)

Vrs	Ln	Line text
004	01	She says, "Kind sir, if I must plainly tell you
004	02	I might have been married of long years ago
004	03	To one by name Johnny Riley,
004	04	Twas he proved my overthrow

(_081, 1893)

Vrs	Ln	Line text	1893
001	01	One evening as I walked out	x
001	02	Down by a river side	x
001	03	There came that way a captainn gay	x
001	04	Would have me for his Bride.	x
002	01	"O pretty maid" to me he said	x
002	02	I bid thee be my wife	x
002	03	I thank you sir, but I prefer	x
002	04	To lead a single life	x
003	01	"O maid what makes you differ so	x
003	02	From all your family and kind	x
003	03	For fair thou art of comely part	x
003	04	And to wed should be inclined."	x
004	01	"Kind sir, 'tis true, I tell to you,	x
004	02	It ws five years ago	x
004	03	I wedded to young Willy was	x
004	04	The cause of all my woe	x

Attachment 3.2**Enter the first Excel text: capitalization, punctuation, and line suffixes.**

Vrs	Ln	Line text
001	01	As I went over the county Caven
001	02	To see the beauties that men delight;
001	03	There I did see one, a lovely creature,
001	04	That looked like an angel bright.
002	01	I said to her, "Thou most lovely creature,
002	02	I wish you'd be a sailor's wife."
002	03	Oh, no, said she, "I will never marry;
002	04	I choose to lead a single life."
003	01	I said, "Young may, what makes you differ
003	02	From all the rest of womankind;
003	03	For you are youthful, sweet, and pretty
003	04	And unto marriage must be inclined."
004	01	She said, "The truth I will tell you plainly,--
004	02	I should have been wed five years ago
004	03	To Jamie Reilly that liv'd in Dublin;
004	04	He is the cause of all my woe.

Build the Excel sheet and enter the first song text: (_004, 1865)

	A	B	C	D
1			Text	_004
2	Vrs	Ln	Line text	1850
3	001	01a	as I went over the county Caven	x
4	001	02a	to see the beauties that men delight	x
5	001	03a	there I did see one a lovely creature	x
6	001	04a	that looked like an angel bright	x
7	002	01a	I said to her thou most lovely creature	x
8	002	02a	I wish you'd be a sailor's wife	x
9	002	03a	oh no said she I will never marry	x
10	002	04a	I choose to lead a single life	x
11	003	01a	I said young may what makes you differ	x
12	003	02a	from all the rest of womankind	x
13	003	03a	for you are youthful sweet and pretty	x
14	003	04a	and unto marriage must be inclined	x
15	004	01a	she said the truth I will tell you plainly	x
16	004	02a	I should have been wed five years ago	x
17	004	03a	to Jamie Reilly that liv'd in Dublin	x
18	004	04a	he is the cause of all my woe	x

	A	B	C	D
1			Text	_004
2	Vrs	Ln	Line text	1850
3	001	01a	as I went over the county Caven	x
4	001	02a	to see the beauties that men delight	x
5	001	03a	there I did see one a lovely creature	x
6	001	04a	that looked like an angel bright	x
7	002	01a	I said to her thou most lovely creature	x
8	002	02a	I wish you'd be a sailor's wife	x
9	002	03a	oh no said she I will never marry	x
10	002	04a	I choose to lead a single life	x
11	003	01a	I said young may what makes you differ	x
12	003	02a	from all the rest of womankind	x
13	003	03a	for you are youthful sweet and pretty	x
14	003	04a	and unto marriage must be inclined	x
15	004	01a	she said the truth I will tell you plainly	x
16	004	02a	I should have been wed five years ago	x
17	004	03a	to Jamie Reilly that liv'd in Dublin	x
18	004	04a	he is the cause of all my woe	x

Font: Consolas, 11

Columns

A: width 4, justify top left

B: width 4, justify top left

C: width 60, justify top left, format wrap

D: width 8, justify top center

Rows 1 and 2 are column headings.

Row 1: column C is "Text"; column D is the id of the first text: _004.

Row 2: columns A, B, and C are: "Vrs", "Ln", and "Line text"; column D is the date of the text

Text lines are in column C. The corresponding verse and line numbers are in columns A and B, respectively.

In column D: "x" for each row, representing a line actually in text _004..

Text lines in column C

To view the banks of the sweet Lough Ree,
There I beheld a most clever woman,
Would have me for his Bride.

all lower case except for "I" and proper names.

to view the banks of the sweet Lough Ree
there I beheld a most clever woman
would have me for his bride

All for to be a young sailor's wife?"
I stepped up to her an' kindly ask her
I fell a-courting and some fair one

Delete all punctuation except non-quote apostrophes

all for to be a young sailor's wife
I stepped up to her an' kindly ask her
I fell a courting and some fair one

She appeared to me like lillies fair

Do not "correct" apparent mistakes

she appeared to me like lillies fair

"Oh, no, kind sir, I'd sooner tarry
"O pretty maid" to me he said
I stepped up to her an' kindly ask her

Do not omit or change anything. For example: leave "oh no," "I'd," and "an"

oh no kind sir I'd sooner tarry
o pretty maid to me he said
I stepped up to her an' kindly ask her

Line numbers in column B

001 01

Add suffix "a"

001 01a

	A	B	C
1			Text
2	Vrs	Ln	Line text
3	001	01a	as I went over the county Caven

Attachment 3.3**Enter the second Excel text: “same line” and EBNF.**

To begin to add the second text (_005, 1881), insert column E. It inherits the same width as column D.
Add its heading in rows 1 and 2.

	A	B	C	D	E
1			Text	_004	_005
2	Vrs	Ln	Line text	1850	1881
3	001	01a	as I went over the county Caven	x	
4	001	02a	to see the beauties that men delight	x	
5	001	03a	there I did see one a lovely creature	x	
6	001	04a	that looked like an angel bright	x	
7	002	01a	I said to her thou most lovely creature	x	
8	002	02a	I wish you'd be a sailor's wife	x	
9	002	03a	oh no said she I will never marry	x	
10	002	04a	I choose to lead a single life	x	
11	003	01a	I said young may what makes you differ	x	
12	003	02a	from all the rest of womankind	x	
13	003	03a	for you are youthful sweet and pretty	x	
14	003	04a	and unto marriage must be inclined	x	
15	004	01a	she said the truth I will tell you plainly	x	
16	004	02a	I should have been wed five years ago	x	
17	004	03a	to Jamie Reilly that liv'd in Dublin	x	
18	004	04a	he is the cause of all my woe	x	
19					

Compare the first line of (_005,1881)

As I was walking through the county of Cavan

with the first line already in the Excel sheet from (_004,1850)

as I went over the county Caven

These lines are “the same.”

Combine the lines for row 3 (Vrs 001, Ln 01a), column C--

As I (went over | was walking through) the county [of] (Caven | Cavan)

--and put an x in column E.

	A	B	C	D	E
1			Text	_004	_005
2	Vrs	Ln	Line text	1850	1881
3	001	01a	as I (went over was walking through) the county [of] (Caven Cavan)	x	x

That is a lot to swallow. I'll go over it bit by bit on the next page.

Why do I say the two lines

As I was walking through the county of Cavan
as I went over the county Caven
are the same?

The meaning of the two “same lines”

As I was walking through the county of Cavan
as I went over the county Caven
can be shown in a format that combines both
as I (went over | was walking through) the county [of] (Caven | Cavan)
How is that line decoded?

Optional parts of the line are in square brackets: [...]

In the first line, the singer is in “the county of Cavan.”

In the second, he is in “county Caven.”

The “of” is not in both lines, so it is coded “[of].”

Alternatives are in parentheses, separated by a vertical bar “(... | ...).”

The county name is spelled “Cavan” or “Caven”: (Cavan | Caven).

There is one other alternative in the two lines .

In the first line, the singer “was walking through” the county.

In the second, he “went over” the county.

The order of the coded options is immaterial, so “(went over | was walking through)” is fine.

Later examples will be more complicated, but those are the only two code forms—options and alternatives—that we need. This type of coding, called Backus-Naur Form (BNF), dates back to the creation of complex computer languages that had to look and run the same way on different kinds of computers. Language designers and language users had to be given a standard definition so that they understood how to design and use every statement in the language. BNF has been extended, and there is an “Extended BNF” standard (ISO, 1996).

EBNF coding is a tool to make maintaining the Excel sheet easier.

Do not worry about balancing ()’s and []’s.

Your EBNF coding is never processed.

Column C is deleted as part of the preparation for building the Nexus file from Excel.

There is no syntax checking by any program, unless you add checking to your implementation of this application.

No need to worry about how long or short a statement is.

Try to keep it clear to yourself.

	A	B	C	D	E
1			Text	_004	_005
2	Vrs	Ln	Line text	1850	1881
3	001	01a	as I went over the county Caven	x	
4	001	02a	to see the beauties that men delight	x	
5	001	03a	there I did see one a lovely creature	x	
6	001	04a	that looked like an angel bright	x	
7	002	01a	I said to her thou most lovely creature	x	
8	002	02a	I wish you'd be a sailor's wife	x	
9	002	03a	oh no said she I will never marry	x	
10	002	04a	I choose to lead a single life	x	
11	003	01a	I said young may what makes you differ	x	
12	003	02a	from all the rest of womankind	x	
13	003	03a	for you are youthful sweet and pretty	x	
14	003	04a	and unto marriage must be inclined	x	
15	004	01a	she said the truth I will tell you plainly	x	
16	004	02a	I should have been wed five years ago	x	
17	004	03a	to Jamie Reilly that liv'd in Dublin	x	
18	004	04a	he is the cause of all my woe	x	
19					

The second line of (_005, 1881) is

All for to view the sweet charms of life

The second line of (_004, 1850) is

to see the beauties that men delight.

I concede that "to view" and "to see" are "the same," but "sweet charms of life" and "beauties that men delight" are not just "folk process" different.

The (_005, 1881) line is added to the Excel sheet with line number 02b:

	A	B	C	D	E
1			Text	_004	_005
2	Vrs	Ln	Line text	1850	1881
3	001	01a	as I (went over was walking through) the county [x	x
4	001	02a	of] (Caven Cavan)	x	
5	001	02b	all for to view the sweet charms of life		x

The same procedure, comparing (_004, 1850) and (_005, 1881), results in this Excel sheet.

A	B	C	D	E
		Text	_004	_005
Vrs	Ln	Line text	1850	1881
001	01a	as I (went over was walking through) the county [of] (Caven Cavan)	x	x
001	02a	to see the beauties that men delight	x	
001	02b	all for to view the sweet charms of life		x
001	03a	there I did see one a lovely creature	x	
001	03b	there I beheld a most clever woman		x
001	04a	(that looked like she appeared to me) [to be] an angel bright	x	x
002	01a	I said to her thou most lovely creature	x	
002	01b	I said fair maiden now could you fancy		x
002	02a	I wish you'd be a sailor's wife	x	
002	02b	all for to be a young sailor's wife		x
002	03a	oh no said she I will never marry	x	
002	03b	said she kind sir I would rather tarry		x
002	04a	[for] I choose to (lead live) a single life	x	x
003	01a	I said (young may fair maiden) what makes you differ	x	x
003	02a	from all the rest of (womankind your female kind)	x	x
003	03a	for you are youthful (sweet, fair) and (pretty handsome)	x	x
003	04a	and unto marriage must be inclined	x	
003	04b	all for to wed me pray be inclined		x
004	01a	(she said said she) [kind sir] (the truth I will tell you plainly if I must tell you)	x	x
004	02a	I [should] have been (wed married) five years ago	x	x
004	03a	(to unto) (Jamie one) (Reilly Riley) (that liv'd I all in) (Dublin this country)	x	x
004	04a	he is the cause of all my woe	x	
004	04b	tis he that proved my overthrow		x

"Same lines" don't differentiate between

001 04a	that looked like	she appeared to be
002 04a	lead	live
003 01a	young may	fair maiden
003 02a	womankind	your female kind
003 03a	sweet	fair
	pretty	handsome

		Text	_004	_005
Vrs	Ln	Line text	1850	1881
004	01a	she said [kind sir] (the truth I will tell you plainly if I must tell you)	x	x
004	02a	I [should] have been (wed married) five years ago	x	x
004	03a	(to unto) (one Jamie) (Reilly Riley) (that liv'd in all in) (Dublin this country)	x	x
004	04a	he is the cause of all my woe	x	
004	04b	tis he that proved my overthrow		x

Line 004 02a may be a mistake. If more texts have the abandoned woman being married, that should be separated.

Line 004 03a is also open for later modification. If more sites outside of Ulster—or wherever the song takes place—are mentioned, they should be separated as well.

Attachments 3.4 and 3.5 give more examples of EBNF coding that you can use as coding exercises.

Among the points made in those attachments is that separation should be made early.

It is much easier to decide later that two lines should be combined than that one line should be split.

This example is continued in Attachment 3.6, which includes an already completed Excel spreadsheet.

Attachment 3.4

An extended EBNF example

First pass: a poor choice

For a coding example, create the EBNF “same line” statement that includes this set of lines from verse 036.

text	text vrs 036 ln 03a
j041	shew'd her the ring which they broke between them
j042	show'd her the ring that was broke between them
j044	he showed her the ring was broke between them
j045	and says here's the ring that was broke between us
i046	he pulled the ring that was broken between them
i048	an' shine de ring dat part between dem
i049	says here's the ring you did give me
i050	he pulled out a ring that she had given him
j052	he pulled out a ring that was broke between them
j054	he pulled out a ring which was bent and broken
i059	saying here's the ring we broke between us
i065	he showed her the ring they broke between them
i066	pulled out the gold ring broken between them
j067	pulled out the ring that was broke between them
j069	pull out the ring that was broke between us
i071	he showed the ring that she had gave him
i116	saying here's a gold ring you put on his finger
j126	he pulled out a ring that was broke between them
j127	pulled out a ring that was broke in two
i128	he showed her the rings she'd placed on him
j129	he pulled out a ring that was broken between them
j130	he brought out a ring they had broken between them
i133	she showed him the ring he'd placed upon her
j134	pulled out a ring they had broke in two
j136	he pulled out a ring which had once broke between them
j157	and show'd the ring they exchang'd between them
j158	pull'd out the ring that they pass'd between them

The action in this line is not simple: he reveals a ring that she would recognize as his.

Any text line that does not have those elements—his revelation, ring, potential recognition—is not “the same” as this line.

For example,

(j040,2003) and its up between he pulled a gold ring; no potential recognition
 (i055, 1936) a gay gold ring which he took from his pocket: no potential recognition.
 (i058, 1939) and unto me he drew a gold locket: not a ring; no potential recognition
 (i060, 1939) the engagement ring was on his finger: no action in the revelation.
 (i063,1906) and he gave her a pretty gold ring: no potential recognition
 (i131, 1997) drew out a ring with a name upon it: maybe, if “her” name were on the ring.

Here is the first text line that meets the “same line” requirements.

(j041, 1803-1838) **shew’d her the ring which they broke between them**

Changes from any previous status are shown **bold** and in **red**.

shew’d her
the ring
which they broke between them

The revelation--on the first line--is followed by the ring--on the second line—concluded—on the third line--by the potential for recognition.

The next five lines fit easily into the “same line” statement:

(j042, 1849-1852) **show’d her** the ring **that was** broke between them
 (j044, 1932) **he showed her** the ring **was** broke between them
 (j045, 1939) **and says here’s** the ring **that was** broke between **us**
 (i046, 1925) **he pulled** the ring **that was** broke between them
 (i048, 1928) **an’ shine de** ring **dat part** between **’dem**

[(**an’** | **and**)] [**he**] (shew’d her | **show’d her** | **showed her** | **shine** | **pulled** | **says here’s**)
 (the | **de**) ring
 [(which | **that** | **dat**)] (they | **was**) (broke | **part**) between (them | **’dem** | **us**)

The next two lines introduce a different “potential for recognition,” but, otherwise, fit the existing pattern.

(i049, 1916) says here’s the ring **you did give me**

(i050, 1916) he pulled **out** a ring that **she had given him**

[(an’ | and)] [he] (shew’d her | show’d her | showed her | shine | pulled [**out**] |
says here’s)
(the | de) ring
[(which | that | dat)]
((they | was) (broke | part) between (them | ‘dem | us) |
(**you did give me** | **she had given him**))

The next seven lines return to “broke between us”

(j052, 1952) he pulled out **a** ring that was broke between them

(j054, 1983) he pulled out **a** ring which was bent and broken

(i059, 1920) **saying** here’s the ring we broke between us

(i065, 1946) he showed her the ring they broke between them

(i066, 1939) pulled out the **gold** ring that was broke between them

(j067, 1930) pulled out the ring that was broke between them

(j069, 1908) **pull out** the ring that was broke between us

[(an’ | and)] [he] (shew’d her | show’d her | showed her | shine |
pulled [out] | **pull out** | (says | **saying**) here’s)
(the | de | **a**) [**gold**] ring
[(which | that | dat)]
((they | was) (broke | part) between (them | ‘dem | us) |
(was bent and broken) |
(you did give me | she had given him))

The next line repeats “she had given him,” but the one after that takes that line further.

(i071, 1938) he showed her the ring that she had given him

(i116, 1927) saying here’s a gold ring **you put on his finger**

[(an’ | and)] [he] (shew’d her | show’d her | showed her | shine |
pulled [out] | pull out | (says | saying) here’s)
(the | de | a) [gold] ring
[(which | that | dat)]
((they | was) (broke | part) between (them | ‘dem | us) |
(was bent and broken) |
(you did give me | she had given him | **you put on his finger**))

The next six lines include four “broke between us” and two “she had given him”

(j126, 1953) he pulled out a ring that was broke between them
 (j127, 1932) he pulled out a ring that was broke **in two**
 (i128, 1935) he showed her the **rings she'd placed on him**
 (j129, 1928) he pulled out a ring that was broken between them
 (j130, 1928) he **brought** out a ring that was **broken** between them
 (i133, 1969) **she** showed **him** the ring **he'd placed upon her**

The last one presents a new problem “handled” with (* comments *)

[(an' | and)] [(he | **she (* 1 *)**) (shew'd her | show'd her | showed (her | **him (* 1 *)**)
 | shine | pulled [out] | (pull | **brought**) out | (says | saying) here's)
 (the | de | a) [gold] (ring | **rings**)
 [(which | that | dat)]
 ((they | was) (broke | **broken** | part)) (between (them | 'dem | us) | **in two**) |
 (was bent and broken) |
 (you did give me | she had given him | you put on his finger |
she'd placed on him | he'd placed upon her (* 1 *)))
 (* 1 - sex reversal in _133 *)

The last four lines add wrinkles to “broke between us .”

(j134, 1959) pulled out a ring they **had** broke in two
 (j136, 1975) he pulled out a ring which **had once** broke between them
 (j157, 1881) and show'd the ring they **exchang'd** between them
 (j158, 1881) **pull'd** out the ring that they **pass'd** between them

[(an' | and)] [(he | **she (* 1 *)**) (shew'd her | show'd her | showed [(her | **him (* 1 *)**)
 | shine (pulled [out] | (pull | **pull'd** | brought) out | (says | saying) here's)
 (the | de | a) [gold] (ring | rings)
 [(which | that | dat)]
 ((they | was) ([**had [once]**] broke | broken | part | **exchang'd | pass'd**)
 (between them | 'dem | us) | in two) |
 (was bent and broken) |
 (you did give me | she had given him | you put on his finger |
she'd placed on him | he'd placed upon her (* 1 *)))
 (* 1 - sex reversal in _133 *)

Second pass: a better choice

The first pass for verse 036 line 03a

text	text vrs 036 ln 03a
j041	shew'd her the ring which they broke between them
j042	show'd her the ring that was broke between them
j044	he showed her the ring was broke between them
j045	and says here's the ring that was broke between us
i046	he pulled the ring that was broken between them
i048	an' shine de ring dat part between dem
i049	says here's the ring you did give me
i050	he pulled out a ring that she had given him
j052	he pulled out a ring that was broke between them
j054	he pulled out a ring which was bent and broken
i059	saying here's the ring we broke between us
i065	he showed her the ring they broke between them
i066	pulled out the gold ring broken between them
j067	pulled out the ring that was broke between them
j069	pull out the ring that was broke between us
i071	he showed the ring that she had gave him
i116	saying here's a gold ring you put on his finger
j126	he pulled out a ring that was broke between them
j127	pulled out a ring that was broke in two
i128	he showed her the rings she'd placed on him
j129	he pulled out a ring that was broken between them
j130	he brought out a ring they had broken between them
i133	she showed him the ring he'd placed upon her
j134	pulled out a ring they had broke in two
j136	he pulled out a ring which had once broke between them
j157	and show'd the ring they exchang'd between them
j158	pull'd out the ring that they pass'd between them

came up with this “same line” EBNF statement.

```
[ ( an' | and ) ] [ ( he | she (* 1 *) ) ( shew'd her | show'd her | showed [ ( her | him (* 1 *)
    | shine ( pulled [ out ] | ( pull | pull'd | brought ) out | ( says | saying ) here's )
( the | de | a ) [ gold ] ( ring | rings )
[ ( which | that | dat ) ]
    ( ( they | was ) ( [ had [ once ] ] broke | broken | part | exchang'd | pass'd )
    ( between them | 'dem | us ) | in two ) |
    ( was bent and broken ) |
    ( you did give me | she had given him | you put on his finger |
        she'd placed on him | he'd placed upon her (* 1 *) ) )
(* 1 - sex reversal in _133 *)
```

On reviewing the set it is clear that the clause

(you did give me | she had given him | you put on his finger |
she'd placed on him | he'd placed upon her (* 1 *)))

could be part of its own "same line."

In that case, the current set would split this way, between line 03a and line 03k:

Ln	text	text vrs 036 ln 03a, 03k
03a	j041	shew'd her the ring which they broke between them
03a	j042	show'd her the ring that was broke between them
03a	j044	he showed her the ring was broke between them
03a	j045	and says here's the ring that was broke between us
03a	i046	he pulled the ring that was broken between them
03a	i048	an' shine de ring dat part between dem
03a	j052	he pulled out a ring that was broke between them
03a	j054	he pulled out a ring which was bent and broken
03a	i059	saying here's the ring we broke between us
03a	i065	he showed her the ring they broke between them
03a	i066	pulled out the gold ring broken between them
03a	j067	pulled out the ring that was broke between them
03a	j069	pull out the ring thaty was broke between us
03a	j126	he pulled out a ring that was broke between them
03a	j127	pulled out a ring that was broke in two
03a	j129	he pulled out a ring that was broken between them
03a	j130	he brought out a ring they had broken between them
03a	j134	pulled out a ring they had broke in two
03a	j136	he pulled out a ring which had once broke between them
03a	j157	and show'd the ring they exchang'd between them
03a	j158	pull'd out the ring that they pass'd between them
03k	i049	says here's the ring you did give me
03k	i050	he pulled out a ring that she had given him
03k	i071	he showed the ring that she had gave him
03k	i116	saying here's a gold ring you put on his finger
03k	i128	he showed her the rings she'd placed on him
03k	i133	she showed him the ring he'd placed upon her

Notice that the new line 03a is mostly from group j:Laws N42: Pretty Fair Maid – Not US, while line 03k is all from group i:Laws N42: Pretty Fair Maid – US and Carib.

The coding problem would have been easier if I had decided to split the line from the beginning. There is no easy way to break up the “same line” because there is overlapping text that ends in both new statements. The two new statements have to be recoded from scratch.

verse 036 line 03a

[(an' | and)] [he] (shew'd her | show'd her | showed her
 | shine | pulled [out] | ((pull | pull'd | brought) out | (says | saying) here's)
 (the | de | a) [gold] ring
 [(which | that | dat)] (they | was)
 ([had [once]] broke | broken | part | exchang'd | pass'd)
 (between (them | 'dem | us) | in two)

verse 036 line 03k

[(he | she (* 1 *)] ((says | saying) here's | pulled out | showed (her | him (* 1 *))
 (the | a) [gold] (ring | rings)
 [that] (you did give me | she had given him | you put on his finger |
 she'd placed on him | he'd placed upon her (* 1 *))
 (* 1 - sex reversal in _133 *)

Attachment 3.5

EBNF realignment

A problem:

What to do if the “same lines” are so specific that few if any lines are “typical.”

What to do if a single EBNF “same line” statement has become so complicated that you cannot understand it.

Go back and review the lines for proper consolidation, where “proper” means still adhering to the other rules.

			a (16):	b (22):	c (25):
Vrs	Ln	Pseudo-text	Young Riley	John Riley	O'Reilly from the County Cavan
002	01a	I gently asked her if she would fancy	occasional*8		
002	01g	I stepped up to her and kindly asked her	occasional*3	typical*17	
002	01h	I walked up to her saying		occasional*2	
002	01k	I asked her kindly would she marry			typical*14
002	01l	It was then I asked if she would marry			occasional*2
002	01o	I asked this fair one if she would marry	occasional*2		
002	02a	All for to be a young sailor's wife	occasional*8		
002	02f	If she'd become a poor sailor's wife	occasional*5	typical*21	typical*19
002	03a	She said kind sir I would rather tarry	typical*12	occasional*11	typical*17
002	03e	She said kind sir I will never marry	occasional*2	occasional*6	
002	04a	I choose to live a sweet single life	typical*15	typical*21	typical*18

I find verse 002, which is common to all three Laws N37 branches, interesting. Lines 1 and 2 tend to differ in all three branches. Line 03 variants of “she said, kind sir, I would rather tarry” are common in all three branches. Line 04 variants of “I choose to live a sweet single life” are almost universal. The pulling together, after the separation in verse 001, of all three branches is a strong argument for the branches being closely related.

Lines 001 and 002 of verse 002 are the place to look for differences in the branches. While looking there in a:Young Riley I found a “same line” question. Is the occupation of the suitor ever significant? Line 02 is often something like “to be a sailor’s wife.” Is “to be (for example) a soldier’s wife” different enough not to be a “same line”?

The original EBNF of a “same line” is built under these circumstances:

Each line of an unclassified text is compared to all previous lines for a match.

The unmatched line from the first text is accepted as a new “same line.”.

Subsequent lines that seem to be the same at the time are merged.

The situation now is different.

The texts are all classified.

Take the line from each text in the group and build a list of lines of the same verse and line.

In this case, build a list of the third line of the 36 texts with the verse.

Keep the original text intact. No EBNF.

Create sub-lists of “same lines” by regrouping lines in the list.

One difference is that, by this time, with the lines all on the Excel spreadsheet—and with the texts of all the versions available—you can look at pairs of lines, or whole verses, before deciding.

Going back to when the texts were added, one at a time, the Excel spreadsheet for a:Young Riley is begun with (Such, 1863-1885, “Young Riley”) (a001, 1863-1885)

I said, fair maiden, now could you fancy me,

All for to be a young sailor's bride

The Excel spreadsheet begins

		Text	a001
Vrs	Ln	Line text	1863-1885
002	01a	I said fair maiden could you fancy me	x
002	02a	all for to be a young sailor's bride	x

and continues with (*Peal Collection 2*, n.d., “Young Riley”) (a002, 1868?)

I said, “Fair maiden, now could you fancy,

All for to be a young sailor's bride;”

		Text	a001	a002
Vrs	Ln	Line text	1863-1885	1868?
002	01a	I said fair maiden could you fancy [me]	x	x
002	02a	all for to be a young sailor's bride	x	x

Little new, and no problem, is introduced by (Catnach, 1813-1838a, “Young Riley”) (a003, 1813-1838)

I says fair maiden now could you fancy

All for to be a young sailor's bride.

		Text	a001	a002	a003
Vrs	Ln	Line text	1863-1885	1868?	1813-1838
002	01a	I (said says) fair maiden now could you fancy [me]	x	x	x
002	02a	all for to be a young sailor's bride	x	x	x

The first new Excel lines are introduced by (Christie and Christie, 1881, 242-243, “The Forsaken Maiden”) (a004, 1850)

I said to her, “Thou most lovely creature,

I wish you'd be a sailor's wife.”

		Text	a001	a002	a003	a004
Vrs	Ln	Line text	1863-1885	1868?	1813-1838	1850
002	01a	I (said says) fair maiden now could you fancy [me]	x	x	x	
002	01b	I said to her thou most lovely creature				x
002	02a	all for to be a young sailor's bride	x	x	x	
002	02b	I wish you'd be sailor's wife				x

"I said to her thou most lovely creature" is a compliment, not included in 002 01a.

"I wish you'd be a sailor's bride" is 1) a complete statement and 2) an explicit wish, neither being true of 002 02b.

Neither line is "the same" as what has gone before.

The next text, (Universal Irish Song Book, 1881, 103, "Young Riley") (a005, 1881)

I said, "Fair maiden, now could you fancy

All for to be a young sailor's wife?"

adds nothing new to lines 002 01a and 002 02a, so, by the time (Mitchell and Mitchell, 2001a, "O'Reilly from the County Cavan") (a006, 2001) comes up the Excel spreadsheet looks like

		Text	a001	a002	a003	a004	a005
Vrs	Ln	Line text	1863-1885	1868?	1813-1838	1850	1881
002	01a	I (said says) fair maiden now could you fancy [me]	x	x	x		x
002	01b	I said to her thou most lovely creature				x	
002	02a	all for to be a young sailor's bride	x	x	x		x
002	02b	I wish you'd be sailor's wife				x	

The title is misleading. There is no doubt that (a006, 2001) is a member of the a:Young Riley group. Even so, the lines are not exactly like anything in the first five texts.

I asked this fair one of she would marry

And like to be a light horseman's wife.

The first line introduces "would marry." That is not "the same" as "could fancy."

The second line is not so clear. Like 002 02a, it is a continuation of 002 01. Is "and like to be" so different from "all for to be"? Is "Light horseman" significant, in this context, from "sailor"?

Finally, "wife" is an expected synonym in song for "bride."

		Text	a001	a002	a003	a004	a005	a006
Vrs	Ln	Line text	1863-1885	1868?	1813-1838	1850	1881	2001
002	01a	I (said says) fair maiden now could you fancy [me]	x	x	x		x	
002	01b	I said to her thou most lovely creature				x		
002	01c	I asked this fair one if she would marry						x
002	02a	(all for and like) to be a (young sailor's light horseman's) (bride wife)	x	x	x		x	x
002	02b	I wish you'd be sailor's wife				x		

(Huntington, 1990, 309, H826 “James Reilly”) (a012, 1939) lines are “the same as” those in (a006, 2001).

Said I, “Fair maid, it’s would you marry.

Or would ye be a light horseman’s wife.”

		Text	a001	a002	a003	a004	a005	a006	a012
Vrs	Ln	Line text	1863-1885	1868?	1813-1838	1850	1881	2001	1939
002	01a	I (said says) fair maiden now could you fancy [me]	x	x	x		x		
002	01b	I said to her thou most lovely creature				x			
002	01c	(I asked said I) (this fair one fair maid) (if she would it's would you) marry						x	x
002	02a	((all for and like) to or would you) be a (young sailor's light horseman's) (bride wife)	x	x	x		x	x	x
002	02b	I wish you'd be sailor's wife				x			

The “question” with this set has already been planted.

When all sixteen a:Young Reilly texts have been transcribed on the Excel spreadsheet, the entries look like:

		Text	
Vrs	Ln	Line text	texts
002	01a	I (said says) fair (maiden maid) (now oh) (could can will) you fancy [me]	a001, a002, a003, a005, a024, a038, a182, a184
002	01b	I said to her thou most lovely creature	a004
002	01c	[and] (I asked said I) (this fair one fair maid) (if she would it's would you) marry	a006, a012, a031
002	01d	I (stept stepped) up to her and (kindly fondlie) ask'd her	a017, a092, a187
		(* no entry *)	a107
002	02a	(([all] for and like) to or would you if she would) be a [(young poor)] (sailor's light horseman's soldier's) (bride wife)	a001, a002, a003, a005, a006, a012, a017, a024, a031, a038, a182, a184, a187
002	02b	I wish you'd be sailor's wife	a004
002	02c	would she consent to be a dragoon's wife.	a092
		(* no entry *)	a107

The “question” has to do with “marry” in verse/line 002 01 and with “and like ... light horseman's” in verse/line 002 02.

Why that?

Those three texts are all currently coded in the same verse 002 line.

The only reason to look at “light horseman”—and not “soldier”—is that it happens to go with the “marry” reason for suspecting these three texts.

Usually, if there is a question about realignment, the answer is not so clear.

The realignment procedure described below is simpler than a real-life realignment.

In the example, I review and realign all the verse 002, lines 001 and 002 only for a:Young Riley.

In a real realignment the verse 002, lines 001 and 002 for the entire study would be realigned.

The realignment procedure begins with listing all of the text lines in question for one verse/line.

text	Vrs	old Ln	new Ln	text
a001	002	01a	01-	I said fair maiden now could you fancy me
a002	002	01a	01-	I said fair maiden now could you fancy
a003	002	01a	01-	I says fair maiden now could you fancy
a004	002	01b	01-	I said to her thou most most lovely creature
a005	002	01a	01-	I said fair maiden now could you fancy
a006	002	01c	01-	I asked this fair one if she would marry
a012	002	01c	01-	said I fair maid it's would you marry
a017	002	01d	01-	I stept up to her and kindly ask'd her
a024	002	01a	01-	I said fair maid now can you fancy
a031	002	01e	01-	and I asked this fair one if she would marry
a038	002	01a	01-	I said fair maiden now could you fancy
a092	002	01d	01-	I stepped up to her and fondlie asked her
a107	002			
a182	002	01a	01-	I said fair maiden oh will you fancy
a184	002	01a	01-	I says fair maiden now could you fancy
a187	002	01d	01-	I stept up to her and kindly ask'd her

Color "same lines" with the same color.

text	Vrs	old Ln	new Ln	text
a001	002	01a	01-	I said fair maiden now could you fancy me
a002	002	01a	01-	I said fair maiden now could you fancy
a003	002	01a	01-	I says fair maiden now could you fancy
a004	002	01b	01-	I said to her thou most most lovely creature
a005	002	01a	01-	I said fair maiden now could you fancy
a006	002	01c	01-	I asked this fair one if she would marry
a012	002	01c	01-	said I fair maid it's would you marry
a017	002	01d	01-	I stept up to her and kindly ask'd her
a024	002	01a	01-	I said fair maid now can you fancy
a031	002	01e	01-	and I asked this fair one if she would marry
a038	002	01a	01-	I said fair maiden now could you fancy
a092	002	01d	01-	I stepped up to her and fondlie asked her
a107	002			
a182	002	01a	01-	I said fair maiden oh will you fancy
a184	002	01a	01-	I says fair maiden now could you fancy
a187	002	01d	01-	I stept up to her and kindly ask'd her

Sort, by color, and assign letter suffix to each color, changing as few suffixes from the old number as possible..

text	Vrs	old Ln	new Ln	text
a001	002	01a	01a	I said fair maiden now could you fancy me
a002	002	01a	01a	I said fair maiden now could you fancy
a003	002	01a	01a	I says fair maiden now could you fancy
a005	002	01a	01a	I said fair maiden now could you fancy
a024	002	01a	01a	I said fair maid now can you fancy
a038	002	01a	01a	I said fair maiden now could you fancy
a182	002	01a	01a	I said fair maiden oh will you fancy
a184	002	01a	01a	I says fair maiden now could you fancy
a004	002	01b	01c	I said to her thou most most lovely creature
a006	002	01c	01c	I asked this fair one if she would marry
a012	002	01c	01c	said I fair maid it's would you marry
a031	002	01e	01c	and I asked this fair one if she would marry
a017	002	01d	01d	I stept up to her and kindly ask'd her
a092	002	01d	01d	I stepped up to her and fondlie asked her
a187	002	01d	01d	I stept up to her and kindly ask'd her
a107	002			

Repeat the procedure for each verse/line in question.

text	Vrs	old Ln	new Ln	text
a001	002	02a	02-	all for to be a young sailor's bride
a002	002	02a	02-	all for to be a young sailor's bride
a003	002	02a	02-	all for to be a young sailor's bride
a004	002	02b	02-	I wish you'd be a sailor's wife
a005	002	02a	02-	all for to be a young sailor's wife
a006	002	02a	02-	and like to be a light horseman's wife
a012	002	02a	02-	or would ye be a light horseman's wife
a017	002	02d	02-	if she would be a poor sailor's wife
a024	002	02a	02-	for to be a young soldier's wife,
a031	002	02a	02-	and like to be a light horseman's wife
a038	002	02a	02-	all for to be a young sailor's bride
a092	002	02c	02-	would she consent to be a dragoon's wife
a107	002			
a182	002	02a	02-	for to be a young sailor's wife
a184	002	02a	02-	all for to be a young sailor's bride
a187	002	02a	02-	if she would be a poor sailor's wife

text	Vrs	old Ln	new Ln	text
a001	002	02a	02-	all for to be a young sailor's bride
a002	002	02a	02-	all for to be a young sailor's bride
a003	002	02a	02-	all for to be a young sailor's bride
a004	002	02b	02-	I wish you'd be a sailor's wife
a005	002	02a	02-	all for to be a young sailor's wife
a006	002	02a	02-	and like to be a light horseman's wife
a012	002	02a	02-	or would ye be a light horseman's wife
a017	002	02d	02-	if she would be a poor sailor's wife
a024	002	02a	02-	for to be a young soldier's wife,
a031	002	02a	02-	and like to be a light horseman's wife
a038	002	02a	02-	all for to be a young sailor's bride
a092	002	02c	02-	would she consent to be a dragoon's wife
a107	002			
a182	002	02a	02-	for to be a young sailor's wife
a184	002	02a	02-	all for to be a young sailor's bride
a187	002	02a	02-	if she would be a poor sailor's wife

text	Vrs	Ln	text
a001	002	02a	All for to be a young sailor's bride
a002	002	02a	All for to be a young sailor's bride
a003	002	02a	All for to be a young sailor's bride
a005	002	02a	All for to be a young sailor's wife
a017	002	02a	If she would be a poor sailor's wife
a024	002	02a	For to be a young soldier's wife,
a038	002	02a	all for to be a young sailor's bride
a182	002	02a	for to be a young sailor's wife
a184	002	02a	all for to be a young sailor's bride
a004	002	02b	I wish you'd be a sailor's wife
a006	002	02c	And like to be a light horseman's wife
a012	002	02c	Or would ye be a light horseman's wife
a031	002	02c	and like to be a light horseman's wife
a183	002	02d	or would she choose to be a sailor's wife
a107	002	02-	

Maybe the best example of a need for realignment is this example.

Text		
Vrs	Ln	Line text
019	03e	[(saying says)] [see] (here's here stands [here] I am I'm) (thy your [own] the) [(sweet way-faring dear poor old fair-away long long lost true love true lover true little Willie Billie)] [and [(your a)]] (single faithful lonely) (sailor stranger soldier cowboy) (* _041, _157, _158 have two verse 019's and this line is in all *) (* _61 repeats verse 019; first it reverses sexes as the woman recognizes the returner; then is the usual set by the man *) (* _068 has two verse 019 *)

When a single EBNF “same line” statement is this long and needs three comments, it is time to consider realignment. In this case, begin with the actual text line for all twenty-seven texts that have an “x” in this row. Follow the “procedure” and see if realignment helps.

Attachment 3.6**The complete Excel sheet: what is the “distance” between two songs?**

This is the completed Excel spreadsheet, TestCase.xlsx, from Attachment 3.3.

	A	B	C	D	E	F	G	H	I	J	K	L	M
1			Text	004	005	013	014	032	033	034	066	081	HUB
3	Vrs	Ln	Line text	1850	1881	1968	1984	1916	1927	1939	1939	1893	
4	001	01a	as I (went over was walking through roved out from) the County [of] (Caven Cavan)	x	x		x						
5	001	01b	when first I came to the county Cavan			x							
6	001	01c	as I walked out one mornin' early						x	x			
7	001	01d	one evening as I walked out									x	
8	001	01e	on walking out one summer's morning					x					
9	001	02a	to see the beauties that men delight	x									
10	001	02b	all for to view the sweet charms of life		x								
11	001	02c	to view the [green] banks of [the] sweet Lough Ree			x	x						
12	001	02d	to take (the th') cool (and an') pleasant air					x	x	x			
13	001	02e	down by a river side									x	
14	001	03a	[it was] there I (did see saw spied) [one] a [sweet] (lovely beautiful) creature	x					x	x			
15	001	03b	there I beheld a most clever woman		x								
16	001	03c	I fell (in love with a courting) [and] (a some) [pretty] fair (maid one)			x	x						
17	001	03d	I spied a fair and most beautiful damsel					x					
18	001	03e	there came that way a captain gay									x	
19	001	04a	(that looked like she appeared to me) [to be] an angel bright	x	x								
20	001	04b	she appeared to me like the queen of May			x	x						
21	001	04c	(her cheeks were [she] appeared to me) like [some] (lily lillies) fair					x	x	x			
22	001	04d	would have me for his bride									x	
23	002	01a	I said to her thou most lovely creature	x									
24	002	01b	I said fair maiden now could you fancy		x								
25	002	01c	I (asked her kindly kindly askd her) if she would marry			x	x						
26	002	01d	[then] I (went stepped) up to her (saying [an'] [I] kindly (ask asked) her)					x	x	x			
27	002	01e	o pretty maid to me he said									x	
28	002	02a	I wish you'd be a sailor's wife	x									
29	002	02b	(all for to or (if when) she'd she would) be a [(young poor bold)] (sailor's seaman's soldier's) (wife bride)		x	x	x		x	x			
30	002	02c	would you like to be a sailor's wife					x					
31	002	02d	I bid thee be my wife									x	
32	002	03a	oh no [kind sir] [said she] I (will never don't wish to) marry	x					x				
33	002	03b	[said she] [oh no] kind sir (I would I'd) (rather sooner) tarry		x	x	x			x			
34	002	03c	oh no oh no she quickly answered					x					
35	002	03d	I thank you sir but I prefer									x	
36	002	04a	[for] ((I I've) ([do] choose [always] chosen) my mind is [to (lead live)] a single life	x	x	x	x	x	x	x			
37	002	04b	to lead a single life									x	

(continued)

(continued)

	A	B	C	D	E	F	G	H	I	J	K	L	M
1			Text	004	005	013	014	032	033	034	066	081	HUB
3	Vrs	Ln	Line text	1850	1881	1968	1984	1916	1927	1939	1939	1893	
003	01a		[I said] (young may fair maiden fair maid kind miss o maid) what makes you differ [so]	x	x			x	x			x	
38	003	01b	[oh] [my] fairest creature (the with) pride of nature			x	x						
39	003	02a	from (all the rest of any other all) (womankind woman kind [your] [family and] female kind)	x	x			x	x			x	
40	003	02b	why do you differ from all female kind			x	x						
41	003	03a	[(for and)] (you are you're) ([so] ([young and] youthful genteel) a fair one too fair) [both] [(sweet fair tall) (and an')] (pretty [too] handsome)	x	x	x	x	x	x				
42	003	03b	For fair thou art of comely part									x	
43	003	04a	(and unto marriage sure it's to marry you and for	x			x		x			x	
44	003	04b	all for to wed me pray be inclined		x								
45	003	04c	to marry you [love] I (am much inclined would incline)			x		x					
46	004	01a	[(she said she says said she)] [(kind sir young man)] ((the truth I will to 'tis true I	x	x	x						x	
47	004	01b	sure it's to marry I now shall tell you				x						
48	004	01c	kind sir kind sir I could have married					x					
49	004	01d	[she says] [oh no] kind sir if I must plainly tell you						x		x		
50	004	01e	although I tarry I can plainly tell you							x			
51	004	02a	I [(should might could)] have [been] (wed married promised) [this] (three five six) ([of long] years months) (ago or more)	x	x	x	x		x	x	x		
52	004	02b	(some two or three long it was five) years ago					x				x	
53	004	03a	(to unto but for) (Jamie one [John]) (Reilly Riley O'Reilly) (that liv'd I all in from who lived in who left this) (Dublin this country the County Cavan)	x	x	x	x		x	x			
54	004	03b	(all to a man who they called to one by name) Johnny Riley					x			x		
55	004	03c	I wedded to young Willy was									x	
56	004	04a	[he is] the cause of all my woe	x								x	
57	004	04b	(tis he twas he I'm afraid he'll who was who's been has been) (that proved prove the cause of) my [sad] overthrow		x	x		x	x	x	x		
58	004	04c	which oft times grieves my poor heart full sore				x						
59													
60													

The test case includes verses 001 through 004 for ten texts.

“HUB” is a column I would not include in any real problem. It has no x’s.

The point is to show HUB on the tree map.

All branches of the tree radiate from the point that has no lines.

The Splits Tree program creates a network that is almost accurate based on the distances between each text. The network is collapsed to form a tree, which is still based on the distances between texts.

Attachment 3.8 looks at “distance” on the network and tree.

This attachment, 3.6, shows how the distance between two texts is measured.

What is the distance between texts 004 and 005?

The list is too long to show clearly on the page, so I have split it into two parts: line 01-02 and line 03-04.

Each row Vrs/Ln is examined to calculate the distance between column text _004 and _005..

If both columns have an x for the same line, as in Vrs/Ln 001 01a, nothing is added to their distance apart.

If both columns are blank for the same line, as in Vrs/Ln 001 02d, nothing is added to their distance apart.

If one column has x and the other is blank, as in 002 01a, 1 is added to their distance apart.

Another line 1 apart is 002 02b.

The rows that add 1 are 001 02a, 001 02b, 001 03a, 001 03b, 002 01a, 002 01b, 002 02a, 002 02b, 002 03a, 002 03b, 003 04a, 003 04b, 004 04a, and 004 04b.

The distance between _004 and _005 is 14.

This is called the "Hamming distance."

The Hamming distance between HUB and each of _004 and _005 texts is 16.

Columns _004 and _005 each have 16 x's and 40 blanks.

HUB is all blank: 56 blanks.

The Hamming distance between HUB and each of _004 and _005 texts is 16.

A tree with

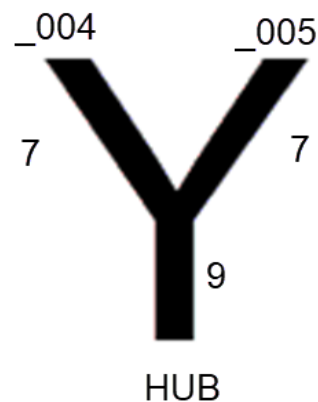
- the Hamming distance between _004 and _005 of 14
- the Hamming distance between HUB and _004 of 16
- the Hamming distance between HUB and _005 of 16

looks something like a Y.

Notice that the distance between _004 and _005 is measured on the branches of the Y.

			_004	_005
3	Vrs	Ln	1850	1881
4	001	01a	x	x
5	001	01b		
6	001	01c		
7	001	01d		
8	001	01e		
9	001	02a	x	
10	001	02b		x
11	001	02c		
12	001	02d		
13	001	02e		
14	001	03a	x	
15	001	03b		x
16	001	03c		
17	001	03d		
18	001	03e		
19	001	04a	x	x
20	001	04b		
21	001	04c		
22	001	04d		
23	002	01a	x	
24	002	01b		x
25	002	01c		
26	002	01d		
27	002	01e		
28	002	02a	x	
29	002	02b		x
30	002	02c		
31	002	02d		
32	002	03a	x	
33	002	03b		x
34	002	03c		
35	002	03d		
36	002	04a	x	x
37	002	04b		

			_004	_005
3	Vrs	Ln	1850	1881
38	003	01a	x	x
39	003	01b		
40	003	02a	x	x
41	003	02b		
42	003	03a	x	x
43	003	03b		
44	003	04a	x	
45	003	04b		x
46	003	04c		
47	004	01a	x	x
48	004	01b		
49	004	01c		
50	004	01d		
51	004	01e		
52	004	02a	x	x
53	004	02b		
54	004	03a	x	x
55	004	03b		
56	004	03c		
57	004	04a	x	
58	004	04b		x
59	004	04c		



Attachment 3.7

The Nexus file

The completed Excel .xlsx file has to be translated into .nexus format. There are conversion programs available on the web. I wrote my own (see clad.sh in Attachment 6), but there is no reason to have to use that.

Here is the Nexus file I generated for TestCase.

```

1 #nexus
2 [! Project=TestCase
3 CreationDate=Fri Dec 20 09:34:30 EST 2024]
4
5 BEGIN Taxa;
6 DIMENSIONS ntax=10;
7 TAXLABELS
8 [1] '_004'
9 [2] '_005'
10 [3] '_013'
11 [4] '_014'
12 [5] '_032'
13 [6] '_033'
14 [7] '_034'
15 [8] '_066'
16 [9] '_081'
17 [10] 'HUB'
18 ;
19 END; [Taxa]
20
21 BEGIN Characters;
22 DIMENSIONS nchar=56;
23 FORMAT
24 datatype='standard' missing=? gap=- symbols="01" labels=left transpose=no interleave=no;
25 MATRIX
26 '_004' 100001000010000100010001000101010101001000010100100
27 '_005' 10000010000100010000100001000100101010100101000010100010
28 '_013' 01000001000010001000010001000100100101100011000010100010
29 '_014' 10000001000010001000010001000100100101101000100010100001
30 '_032' 00001000100001000100001000100010101010100010010001010010
31 '_033' 001000001010000001000010010010010001010101000001010100010
32 '_034' 0010000010100000010000100100010010000000000000010100010
33 '_066' 000000000000000000000000000000000000000000000001010010010
34 '_081' 000100000100001000010000100010001011010011001000001001100
35 'HUB' 000000000000000000000000000000000000000000000000000000000000
36 ;
37 END; [Characters]
38
39 BEGIN st_Assumptions;
40 chartransform=Uncorrected_P HandleAmbiguousStates = Ignore Normalize = false;
41 disttransform=NeighborNet;
42 splitstrtransform=EqualAngle;
43 SplitsPostProcess filter=dimension value=4;
44 exclude no missing;
45 autolayoutnodelabels;
46 END; [st_Assumptions]
47
48

```

The highlighted lines are variable.

Nexus files generally describe phylogenetic sets.

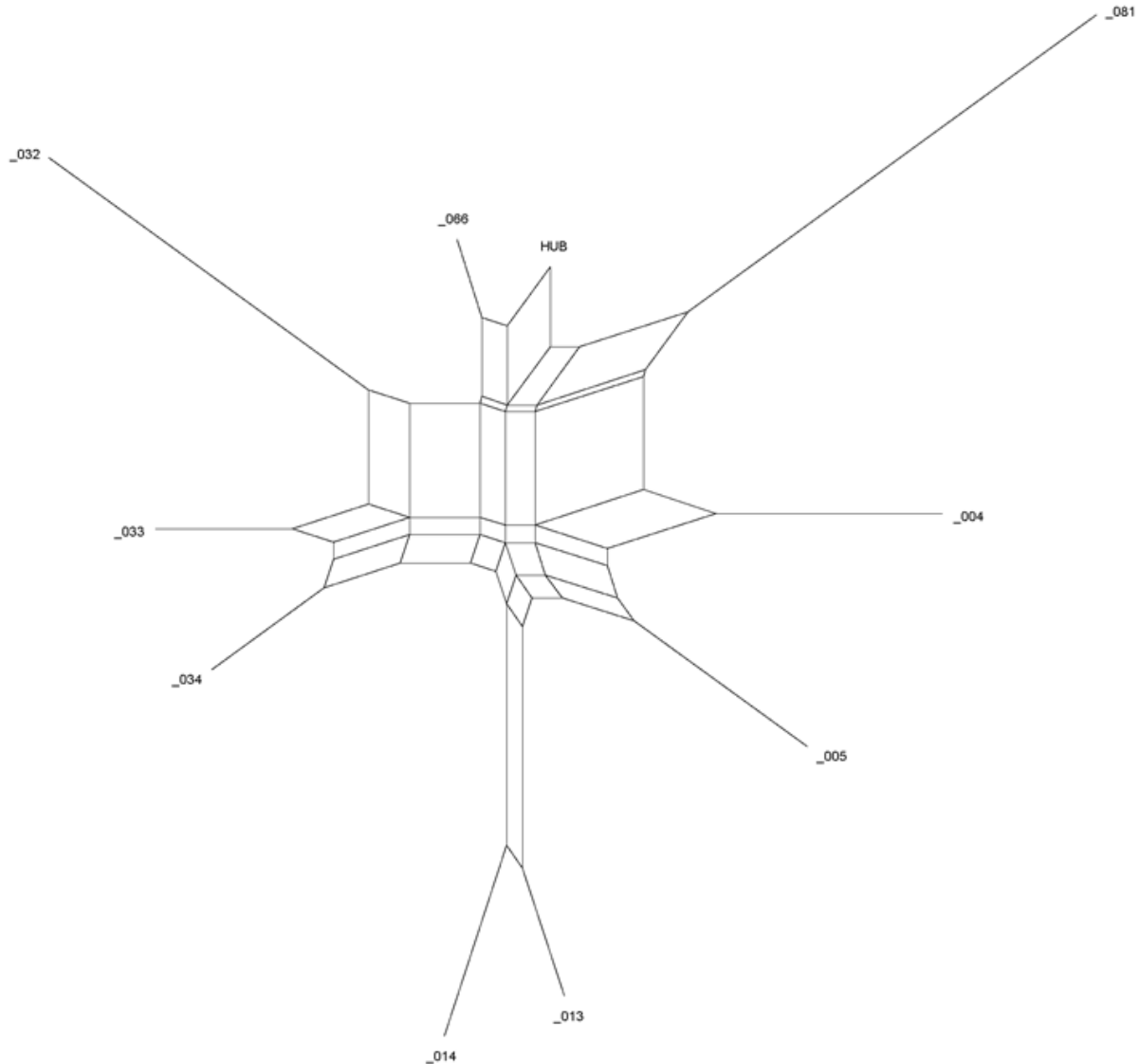
They refer to “taxa” where I mean “texts” and to “characters: where I mean “same lines.”

The Nexus matrix transposes the Excel spreadsheet, and x's become 1's, blanks become 0's.

Attachment 3.8

The Splits Tree map: Hamming distances, network distances, tree distances

When Splits Tree4 (Huson and Bryant, 2023a; Huson and Bryant, 2023b) or the currently beta Splits Tree6 (Huson and Bryant, 2024a; Huson and Bryant, 2024b) process the Nexus file, they print a network.

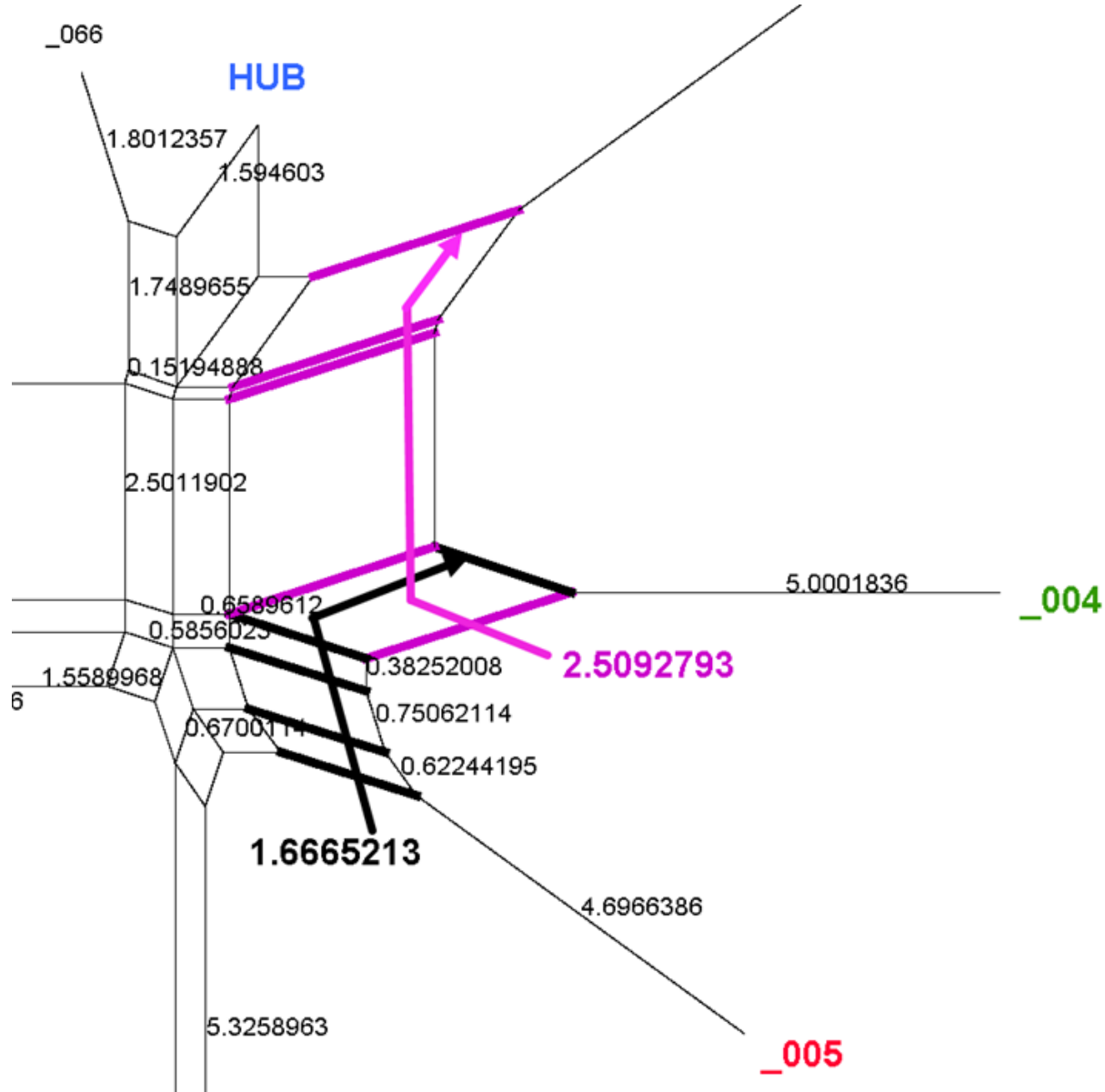


In Attachment 3.6, I wrote, “The Splits Tree program creates a network that is based on the distances between each text.”

In Attachment 3.6, the Hamming distances for three of the “texts” are

between _004 and _005:	14
between HUB and _004:	16
between HUB and _005:	16

Measurement is along the shortest path. Splits Tree shows the network distances:



The network is comprised of parallelograms.

All paths are comprised of sides of connected parallelograms.

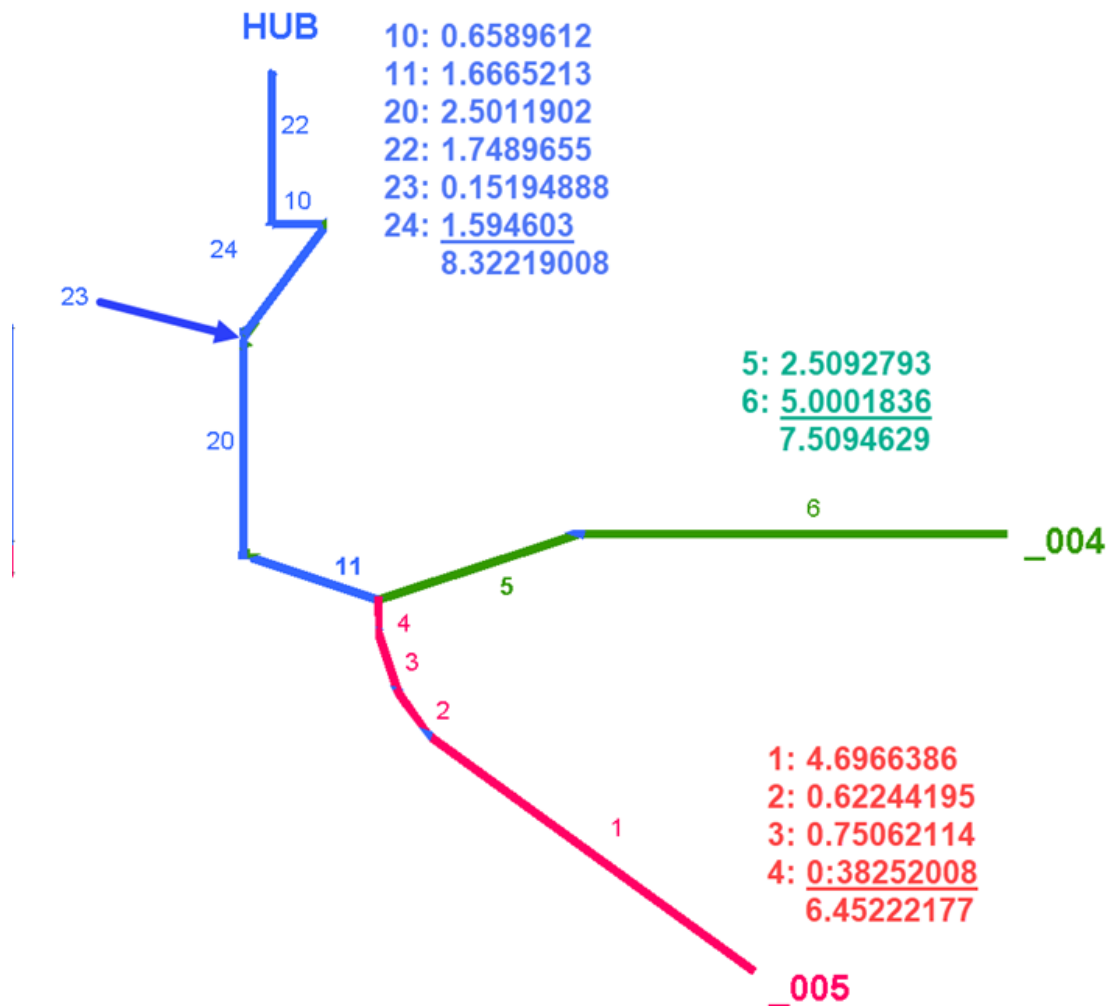
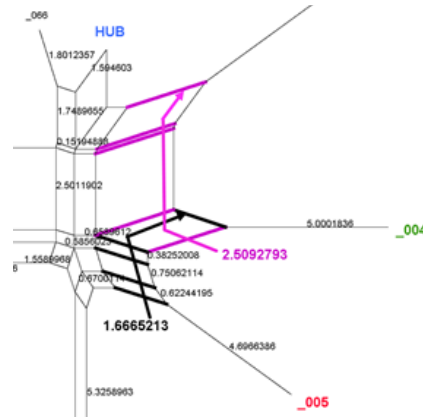
In this case one side of each of the set of violet parallelograms has a network length of 2.5092793;

One side of each of the set of black parallelograms has a network length of 1.6665213.

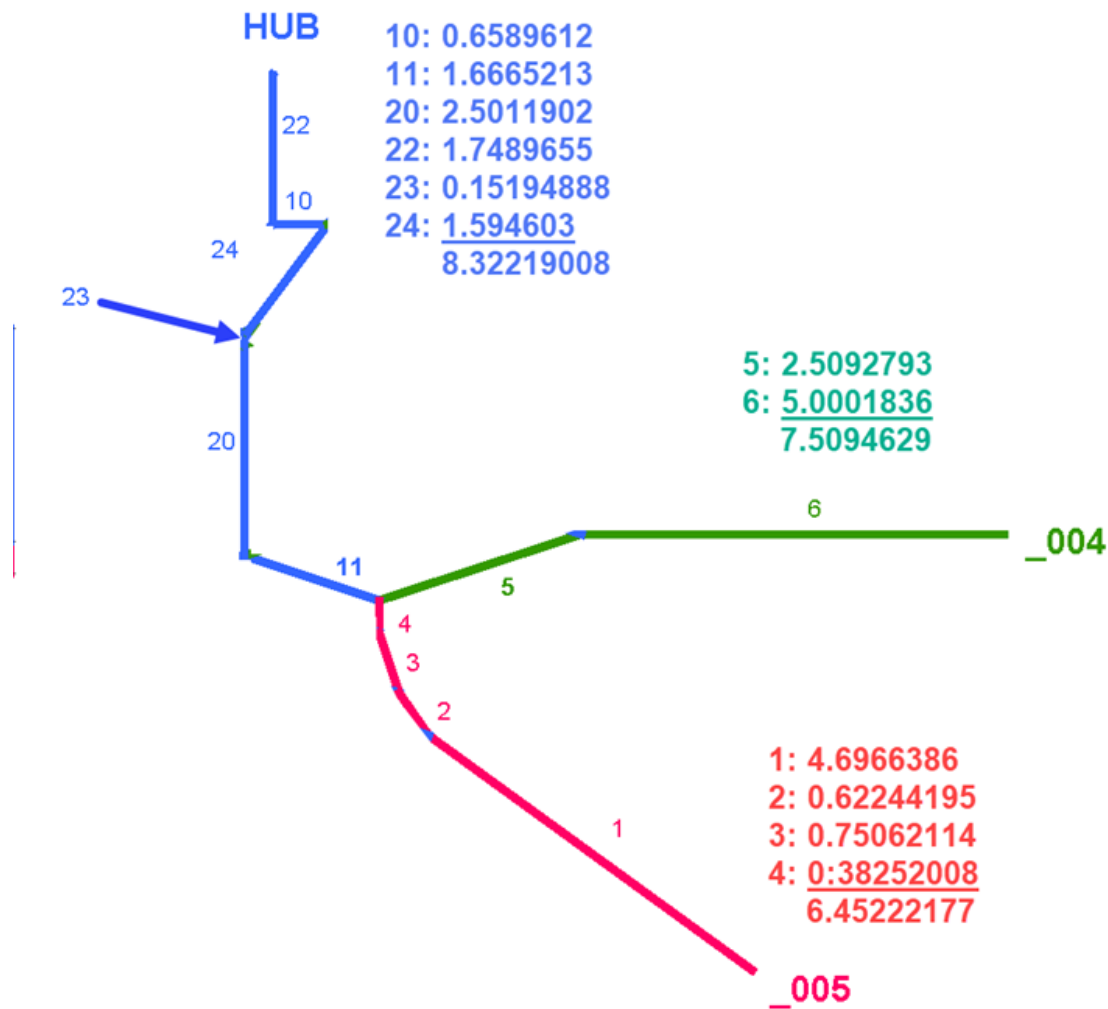
In the jargon of Splits Tree, the numbers 2.5092793 and 1.6665213 are the weights of two “splits.”

Find one of the shortest network paths between each pair: _004 and _005, HUB and _004, and HUB and _005.

The violet split, split number 5, has weight 2.5092793. The black split, split number 11, has weight 1.6665213.



The paths are simplified. Only one side of the parallelogram is shown: the one on the path. The shortest paths between each of the three pairs are made up of two of the sub-paths shown. The green sub-path goes from _004 to the one common point of all three paths. The red sub-path goes to the common point from _005; the blue sub-path goes there from HUB.



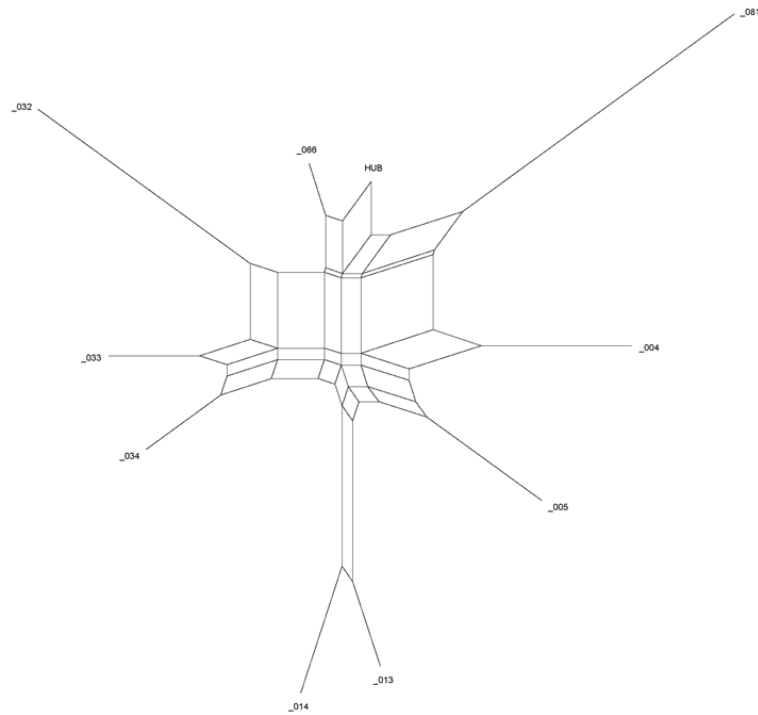
The Hamming distances for the three “texts” are

between _004 and _005:	14
between HUB and _004:	16
between HUB and _005:	16

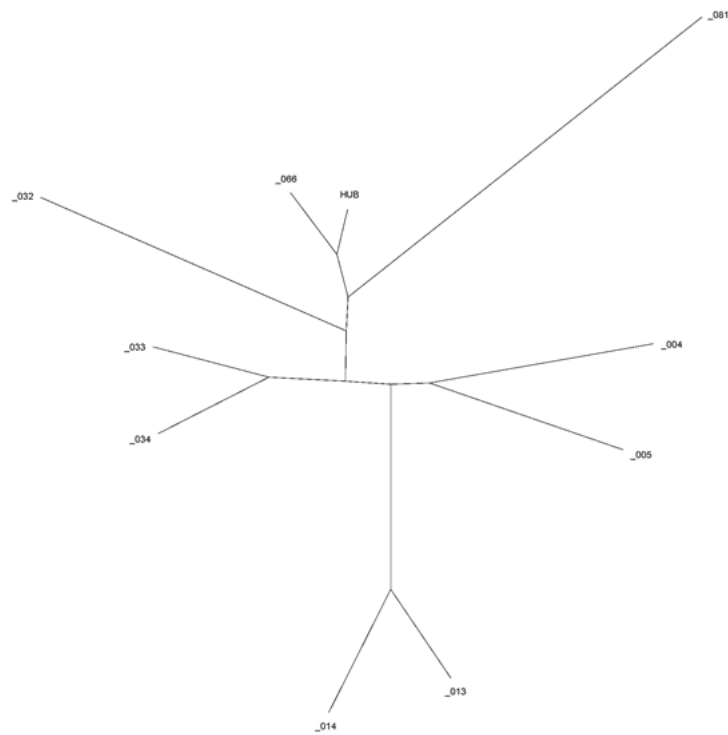
The network distances are

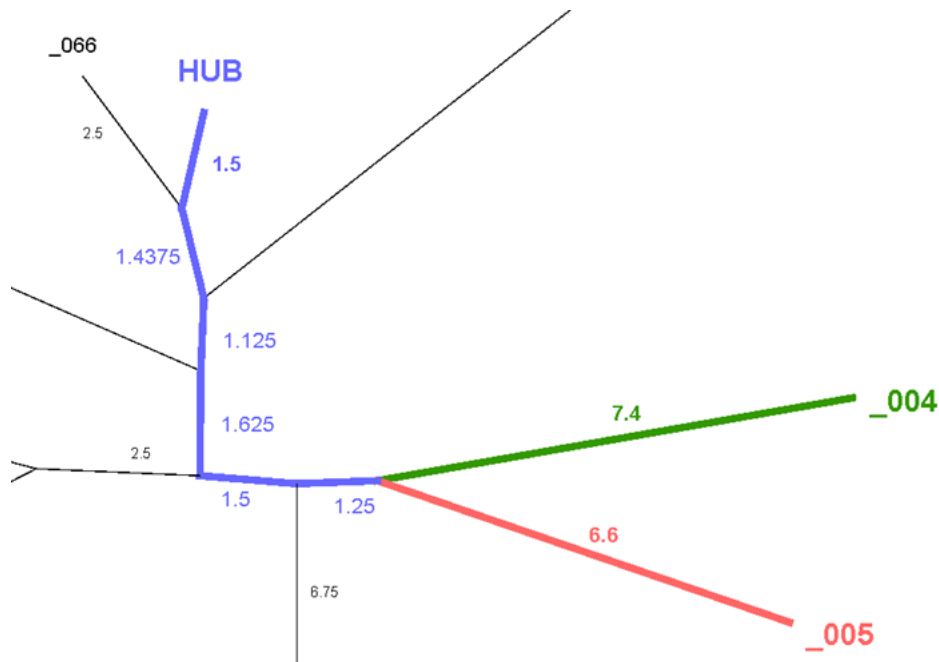
between _004 and _005:	$7.5094629 + 6.45222177 = 13.96168467$
between HUB and _004:	$8.32219008 + 7.5094629 = 15.83165298$
between HUB and _005:	$8.32219008 + 6.45222177 = 14.77441185$

I almost always pass the network map and go to the tree map derived from it.

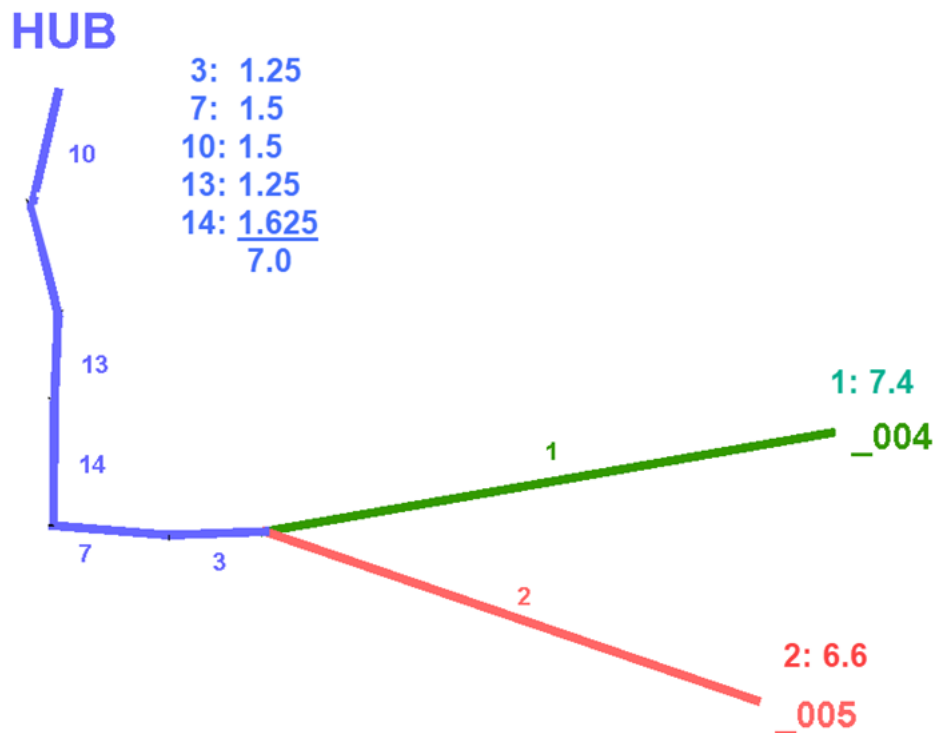


The tree map, below, is built from the network map. The parallelograms have all been collapsed.





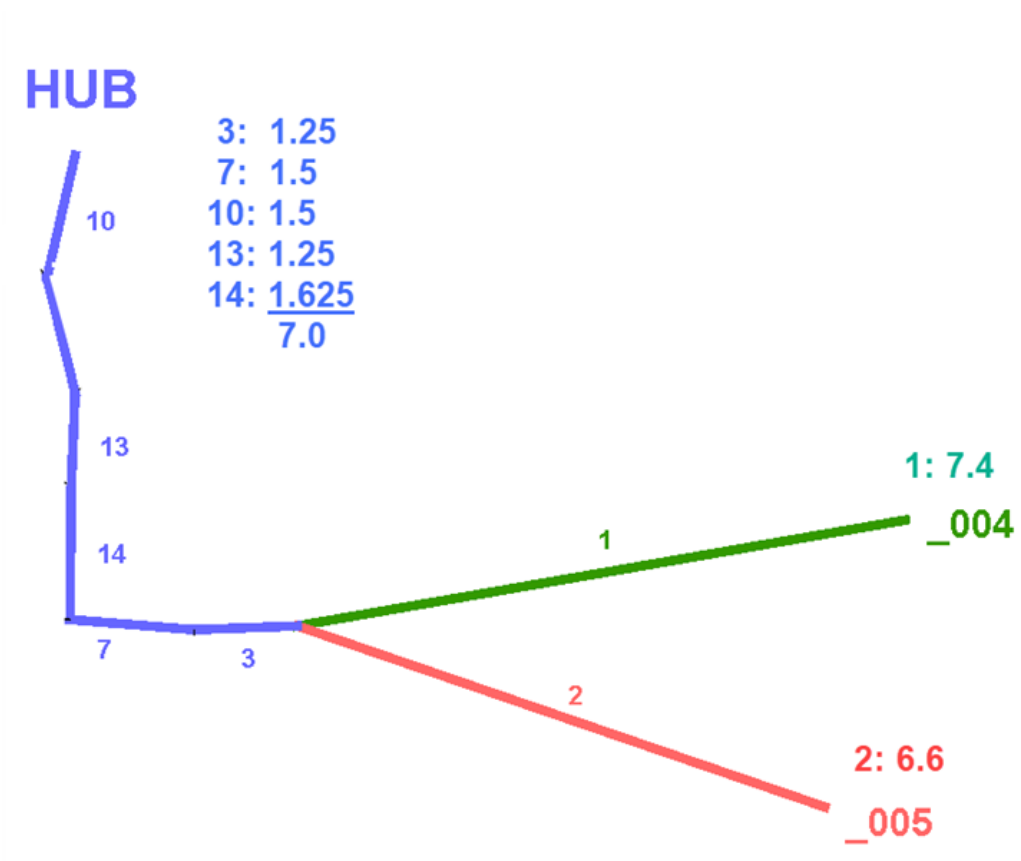
The sides have weights.



The “splits” are now lines. That is, they are degenerate parallelograms.

The green sub-path goes from _004 to the one common point of all three paths.

The red sub-path goes to the common point from _005; the blue sub-path goes there from HUB.



The Hamming distances for the three “texts” are

between _004 and _005:	14
between HUB and _004:	16
between HUB and _005:	16

The network distances are

between _004 and _005:	13.96168467
between HUB and _004:	15.83165298
between HUB and _005:	14.77441185

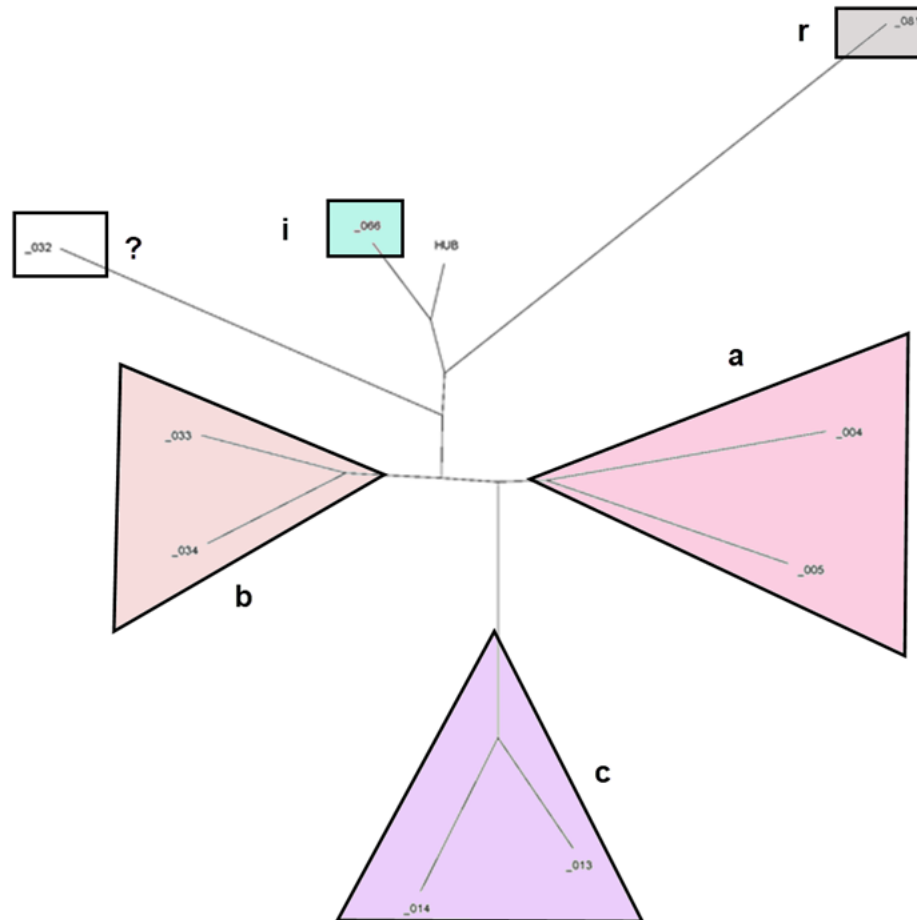
The tree distances are

between _004 and _005:	$7.4 + 6.6 = 14$
between HUB and _004:	$7.0 + 7.4 = 14.4$
between HUB and _005:	$7.0 + 6.6 = 13.6$

In general, expect the network distances to be closer to the Hamming distances.

Attachment 3.9

The Splits Tree map first pass; songs in a group are close to each other



The TestCase tree, though limited to verses 001-004, has only one surprise.

As in the full study map, _004 and _005 are close (a:Young Riley), _033 and _034 are close (b:John Riley), and _013 and _014 are close (c:O'Reilly from the County Cavan).

Neither _066 (i: Laws N42: Pretty Fair Maid—US and Carib) nor _081 (r: Lowlands of Holland) are close to any of the other seven songs.

The standalone, _032, in the full study, is closer to b:John Riley than to a or c, it seems closer to _066 than any other TestCase text. In section 7.5 (i066, 1939) is shown to be close to b:John Riley, so this result for verses _001-004 is not entirely unexpected. More to the point is that these verses of _032 seem not typical of b:John Riley.

Looking at the Excel spreadsheet:

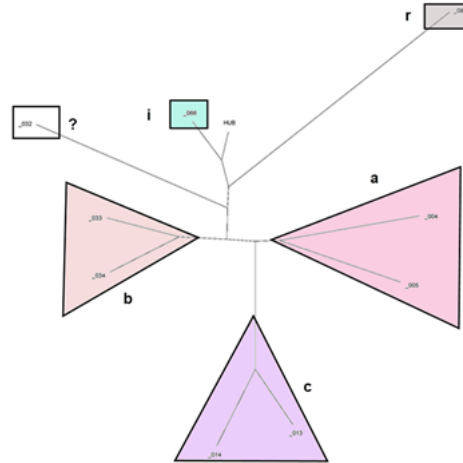
_066 matches _032 at lines 004 03b and
0004 04b.

_066 matches _033 and _034 at lines 994 02a
and 004 04b.

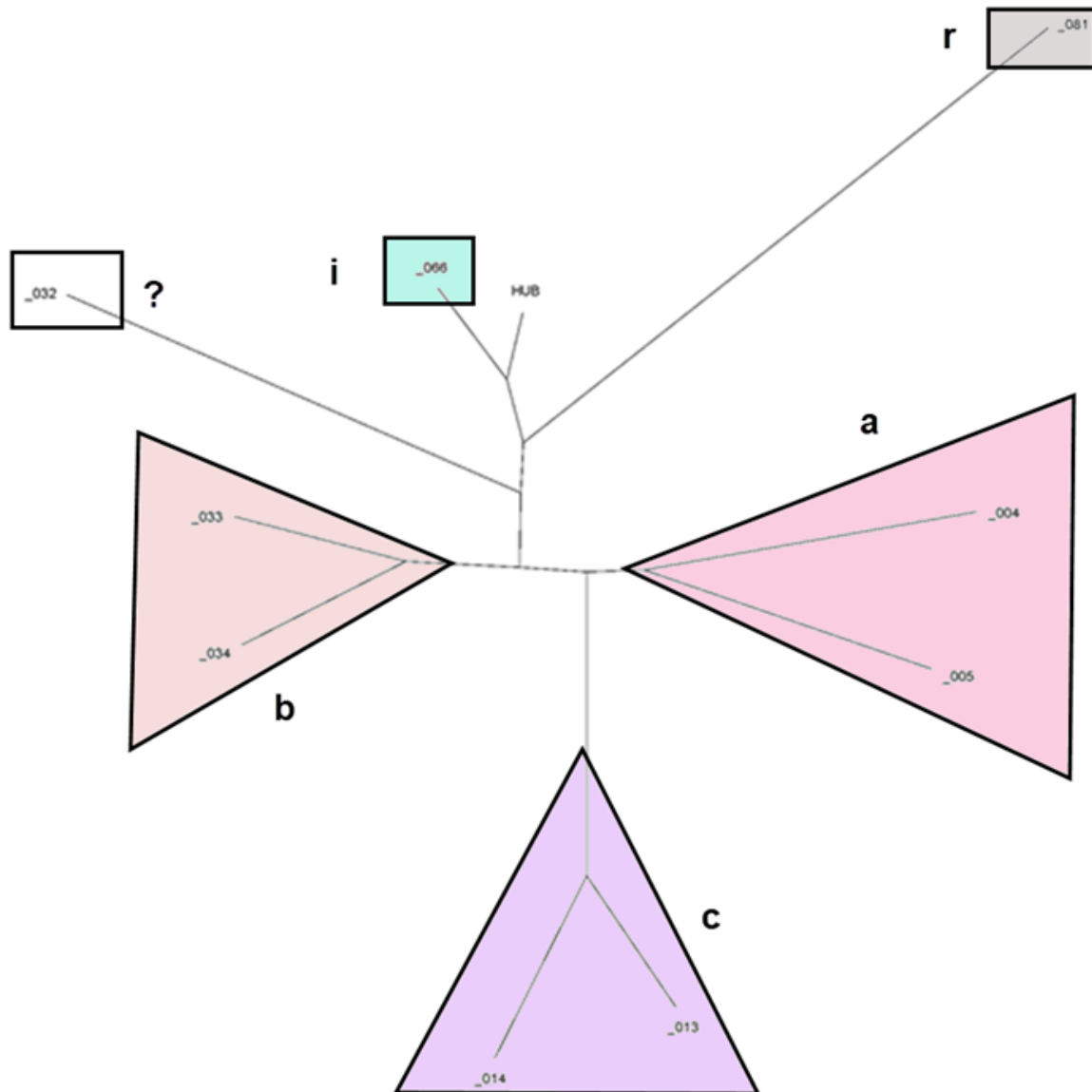
_066, like _034, is missing verse 003 altogether;
_032 and _033 agree on lines 003 01a, 02a and
04a.

How can it be that _033 and _034 are the close
ones and that _032 is no closer to them than to
_066?

We will examine that in Attachment 3.12, after a
closer look at Hamming distances.



Text		_032	_033	_034	_066
Vrs	Ln	1916	1927	1939	1939
001	01c	as I walked out one mornin' early	x	x	
001	01e	on walking out one summer's morning	x		
001	02d	to take (the th') cool (and an') pleasant air	x	x	x
001	03a	[it was] there I (did see saw spied) [one] a [sweet] (lovely beautiful) creature		x	x
001	03d	I spied a fair and most beautiful damsel	x		
001	04c	(her cheeks were [she] appeared to me) like [some] (lily lillies) fair	x	x	x
002	01d	[then] I (went stepped) up to her (saying [an'] [I] kindly (ask asked) her)	x	x	x
002	02b	(all for to or (if when) she'd she would) be a ((young poor bold)) (sailor's seaman's soldier's) (wife bride)		x	x
002	02c	would you like to be a sailor's wife	x		
002	03a	oh no [kind sir] [said she] I (will never don't wish to) marry		x	
002	03b	[said she] [oh no] kind sir (I would I'd) (rather sooner) tarry			x
002	03c	oh no oh no she quickly answered	x		
002	04a	[for] ((I I've) ([do] choose [always] chosen) my mind is) [to (lead live)] a single life	x	x	x
003	01a	[I said] (young may fair maiden fair maid kind miss o maid) what makes you differ [so]	x	x	
003	02a	from (all the rest of any other all) (womankind woman kind [your] [family and] female kind)	x	x	
003	03a	[(for and)] (you are you're) ([so] ([young and] youthful genteel) a fair one too fair) [both] [(sweet fair tall) (and an')] (pretty [too] handsome)	x	x	
003	04a	(and unto marriage sure it's to marry you and for to marry you [love] I (am much inclined would incline)	x	x	
004	01c	kind sir kind sir I could have married	x		
004	01d	[she says] [oh no] kind sir if I must plainly tell you		x	x
004	01e	although I tarry I can plainly tell you		x	
004	02a	I [(should might could)] have [been] (wed married promised) [this] (three five six) ([of long] years months) (ago or more)		x	x
004	02b	(some two or three long it was five) years ago	x		
004	03a	(to unto but for) (Jamie one [John]) (Reilly Riley O'Reilly) (that liv'd I all in from who lived in who left this) (Dublin this country the County Cavan)		x	x
004	03b	(all to a man who they called to one by name) Johnny Riley	x		x
004	04b	(tis he twas he I'm afraid he'll who was who's been has been) (that proved prove the cause of) my [sad] overthrow	x	x	x

Attachment 3.10**The Splits Tree map second pass; naming groups and tagging songs**

Take things as they appear to be:

_004 and _005 are assigned to group a. That is, they are now a004 and a005.

_013 and _014 are assigned to group c, as c013 and c014.

_033 and _034 are assigned to group b, as b033 and b034.

_066 becomes i066, and _081 becomes r081.

Those are all assignments as they worked out in the complete study.

For the remainder of this exercise, _032 is e032.

Make a copy of the Excel worksheet as TestCase2.

Make those changes to the Text line.

	A	B	C	D	E	F	G	H	I	J	K	L	M
1			Text	a004	a005	c013	c014	e032	b033	b034	i066	r081	HUB
2	Vrs	Ln	Line text	1850	1881	1968	1984	1916	1927	1939	1939	1893	
3	001	01a	as I (went over was walking through roved out from	x	x		x						
4	001	01b) the County [of] (Caven Cavan)			x							
5	001	01c	when first I came to the county Cavan						x	x			
6			as I walked out one mornin' early										

Complete processing of the Excel spreadsheet.

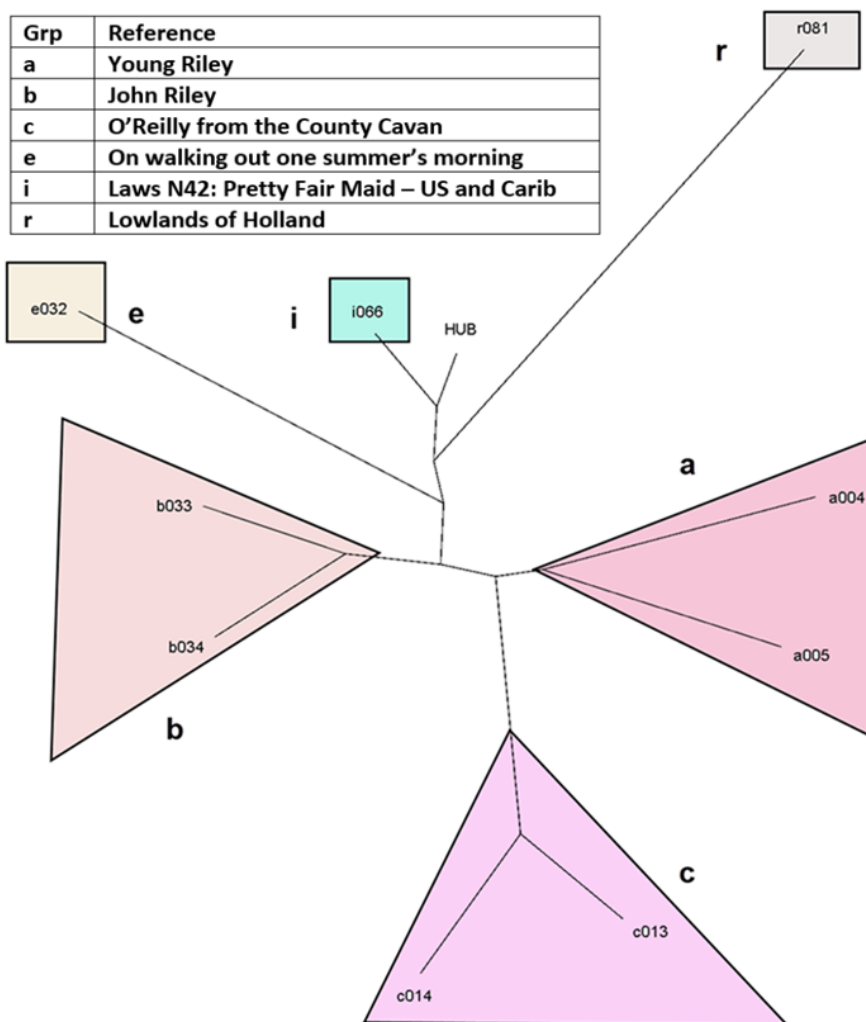
Update the profile.txt file to update the name of the .xlsx file to TestCase2.xlsx.

Create the .nexus file.

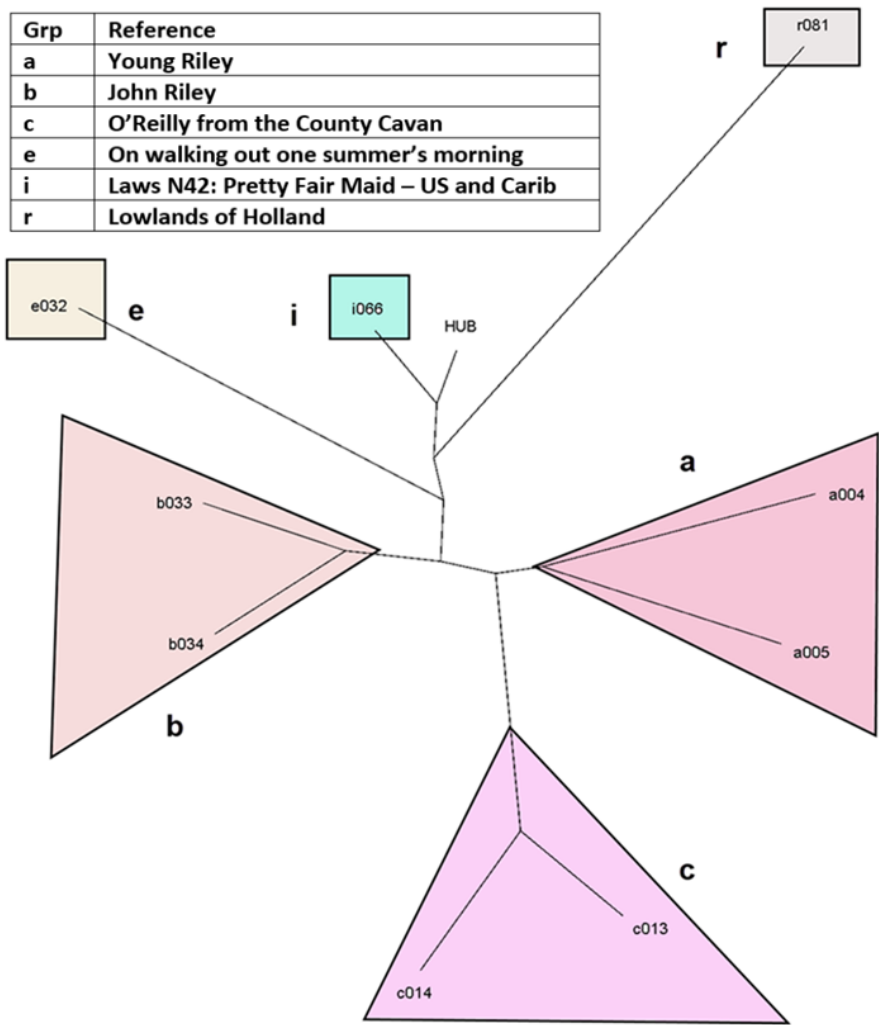
Rerun Splits Tree4.

(see Attachment 6)

```
profile.txt  -p X
1 # TestCase2 profile.txt
2 project="TestCase2"
```



The final map assigns the group letter to each text, and show the group name. The e032 group name is the text's first line.



Attachment 3.11

The Splits Tree distance matrix: an example

Attachment 3.6 introduced the idea of distances between songs.

Manually calculating a distance matrix for more than a few songs would be difficult.

Fortunately, for those few cases where you want a distance matrix, the Splits Tree program gives it to you.

The example: The effect of small changes: “shortest path” gets longer.

Is there a significant difference between “Although I may never see him more” and “Although his face I may see no more” when both are at least “occasional”?

Initially, I chose not to recognize a difference.

Now, later in the study, I am curious. Should I have separated the “face” line?

I have to see if “face” separates text meaning.

The EBNF for the line is

```
015 04b ( although | 'tho | though | if ) [ his face ] I ( may | were | was )
      ( never [ to ] see [ him ] [ ( no | any ) ] more | see him nevermore |
      see no more )
```

The 17 texts that include that line are

(b019, 1935) although I may never see him more
(b025, 1955) *although his face I may never see no more*
 (b026, 1922) although I see him nevermore
 (b027, 1937) although I may never see him any more
 (b029, 1931) although I may never see him any more
 (b030, 1931) although I may never see him more
(b032, 1916) *tho' his face I may never see any more*
 (b033, 1927) though I may never see him any more
 (b036, 1947) though I may never see him more
(b037, 1947) *although his fair face I may see no more*
 (b091, 1930) altho' I never shall see him more
(b115, 1987) *although his face I may see no more*
 (b178, 1828) though I never may see him more
 (b186, 1944) although I never shall see him more
 (c188, 1965) if I were never to see him more
 (b191, 1965) if I was never to see him more
 (b192, 1937) although I may never see him more

Four texts have “face.”

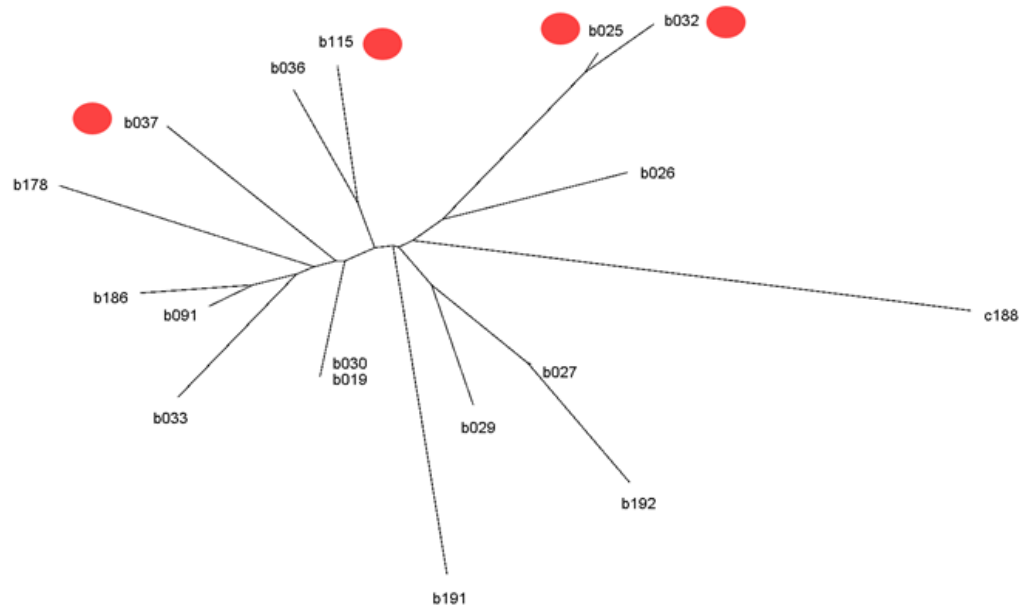
Do the “his face” texts have enough in common to warrant further study?

Make a copy of the current Excel sheet.

Delete all but the 17 texts for Vrs/Ln 015 04b.

Without changing 015 04b use the new Excel sheet to create Splits Tree map.

Mark the four "his face" texts.



While (b025, 1955) and (b032, 1916) are closely related, (b037, 1947) and (b115, 1987) are not. If all four were close, then the change would add a characteristic to the distinctive set of four. Making the changes leads to a map that is almost indistinguishable from this one.

Make a copy of the Excel spreadsheet used for the test.

Change column C for 015 04b to

(although | altho' | though | if) |

([may] (never [(shall | may)]) see him [any] more | see him nevermore) |

(were | was) never to see him more)

Add vrs/ln 015 04e

Set column C for 015 04e to

(although | tho') his [fair] face I may [never] see (no | any) more

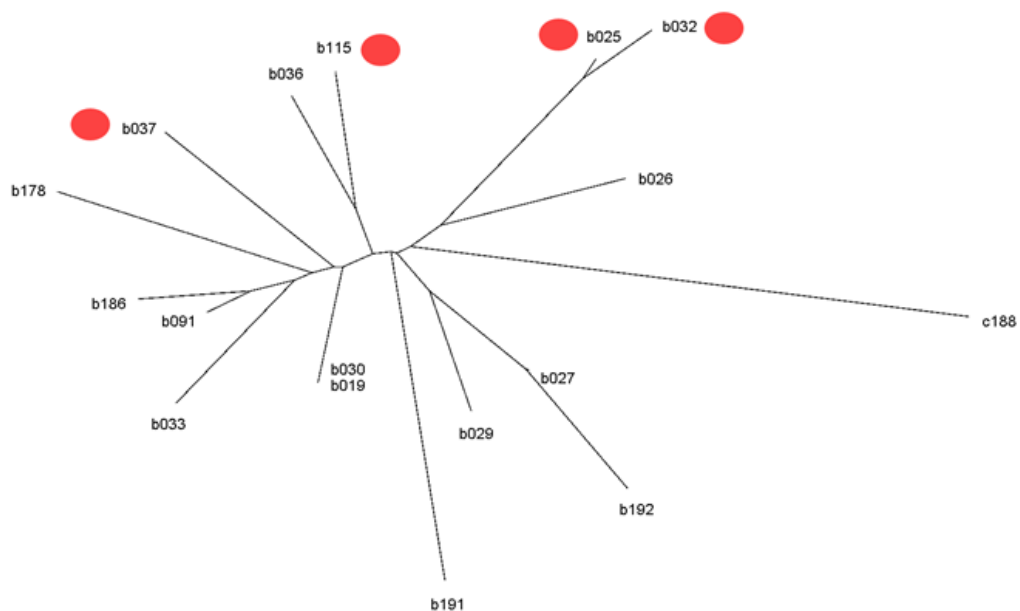
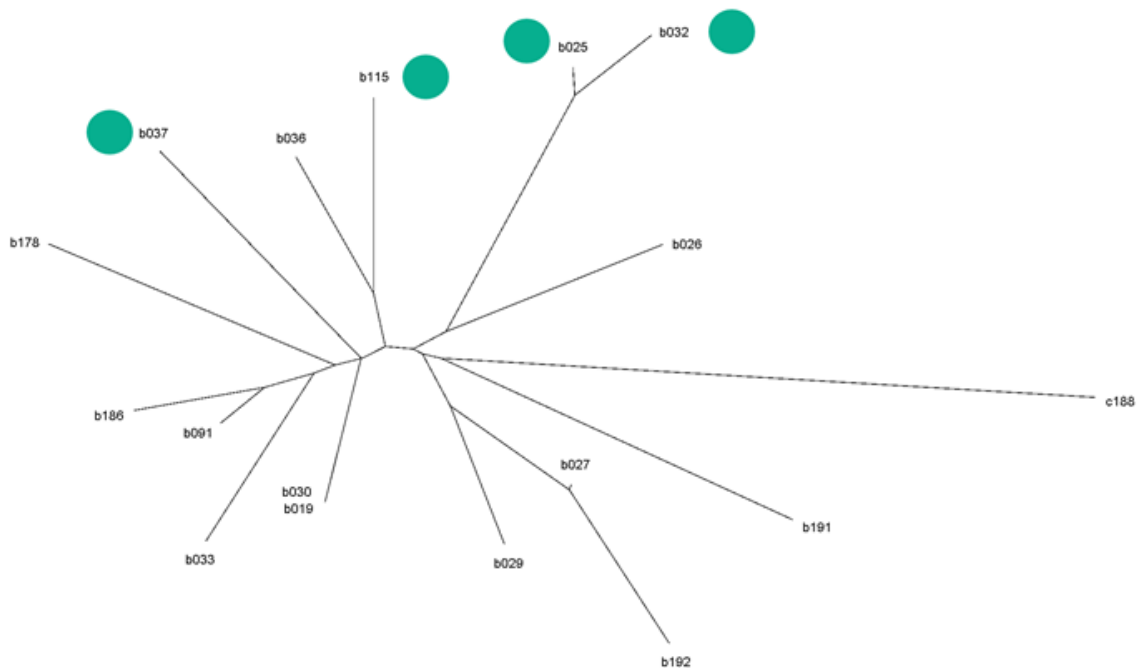
Move the "x" from vrs/ln 015 04b to vrs/ln 015 04e for

(b025, 1955)

(b032, 1955)

(b037, 1947)

(b115, 1987)

**Before-the- change map.****After-the-change map.**

I do not see a significant difference between the maps.

The distance matrices of the before-change and after-change sets illustrate the magnitude of the difference.

```
BEGIN Distances;
DIMENSIONS ntax=17;
FORMAT labels=left diagonal triangle=both;
MATRIX
```

		b019	b025	b026	b027	b029	b030	b032	b033	b036	b037	b091	b115	b178	b186	b188	b191	b192
[1]	'b019'	0.0	26.0	20.0	20.0	22.0	0.0	30.0	20.0	18.0	19.0	15.0	19.0	23.0	18.0	42.0	28.0	29.0
[2]	'b025'	26.0	0.0	24.0	26.0	24.0	26.0	6.0	28.0	26.0	33.0	23.0	31.0	31.0	28.0	46.0	34.0	33.0
[3]	'b026'	20.0	24.0	0.0	22.0	24.0	20.0	26.0	26.0	24.0	27.0	21.0	27.0	33.0	26.0	46.0	34.0	31.0
[4]	'b027'	20.0	26.0	22.0	0.0	14.0	20.0	30.0	24.0	20.0	25.0	21.0	23.0	27.0	24.0	42.0	32.0	9.0
[5]	'b029'	22.0	24.0	24.0	14.0	0.0	22.0	28.0	24.0	18.0	27.0	23.0	19.0	31.0	24.0	44.0	26.0	23.0
[6]	'b030'	0.0	26.0	20.0	20.0	22.0	0.0	30.0	20.0	18.0	19.0	15.0	19.0	23.0	18.0	42.0	28.0	29.0
[7]	'b032'	30.0	6.0	26.0	30.0	28.0	30.0	0.0	32.0	30.0	33.0	27.0	35.0	35.0	32.0	46.0	38.0	37.0
[8]	'b033'	20.0	28.0	26.0	24.0	24.0	20.0	32.0	0.0	24.0	25.0	13.0	21.0	25.0	20.0	52.0	34.0	33.0
[9]	'b036'	18.0	26.0	24.0	20.0	18.0	18.0	30.0	24.0	0.0	27.0	17.0	15.0	29.0	24.0	44.0	28.0	29.0
[10]	'b037'	19.0	33.0	27.0	25.0	27.0	19.0	33.0	25.0	27.0	0.0	20.0	24.0	28.0	21.0	45.0	37.0	34.0
[11]	'b091'	15.0	23.0	21.0	21.0	23.0	15.0	27.0	13.0	17.0	20.0	0.0	16.0	22.0	9.0	47.0	33.0	30.0
[12]	'b115'	19.0	31.0	27.0	23.0	19.0	19.0	35.0	21.0	15.0	24.0	16.0	0.0	28.0	19.0	47.0	29.0	32.0
[13]	'b178'	23.0	31.0	33.0	27.0	31.0	23.0	35.0	25.0	29.0	28.0	22.0	28.0	0.0	25.0	53.0	41.0	34.0
[14]	'b186'	18.0	28.0	26.0	24.0	24.0	18.0	32.0	20.0	24.0	21.0	9.0	19.0	25.0	0.0	50.0	36.0	33.0
[15]	'c188'	42.0	46.0	46.0	42.0	44.0	42.0	46.0	52.0	44.0	45.0	47.0	47.0	53.0	50.0	0.0	50.0	49.0
[16]	'b191'	28.0	34.0	34.0	32.0	26.0	28.0	38.0	34.0	28.0	37.0	33.0	29.0	41.0	36.0	50.0	0.0	41.0
[17]	'b192'	29.0	33.0	31.0	9.0	23.0	29.0	37.0	33.0	29.0	34.0	30.0	32.0	34.0	33.0	49.0	41.0	0.0

```
;
END; [Distances]
```

Before-the-change distance matrix.

```
BEGIN Distances;
DIMENSIONS ntax=17;
FORMAT labels=left diagonal triangle=both;
MATRIX
```

		b019	b025	b026	b027	b029	b030	b032	b033	b036	b037	b091	b115	b178	b186	c188	b191	b192
[1]	'b019'	0.0	28.0	20.0	20.0	22.0	0.0	32.0	20.0	18.0	21.0	15.0	21.0	23.0	18.0	42.0	28.0	29.0
[2]	'b025'	28.0	0.0	26.0	28.0	26.0	28.0	6.0	30.0	28.0	33.0	25.0	31.0	33.0	30.0	48.0	36.0	35.0
[3]	'b026'	20.0	26.0	0.0	22.0	24.0	20.0	28.0	26.0	24.0	29.0	21.0	29.0	33.0	26.0	46.0	34.0	31.0
[4]	'b027'	20.0	28.0	22.0	0.0	14.0	20.0	32.0	24.0	20.0	27.0	21.0	25.0	27.0	24.0	42.0	32.0	9.0
[5]	'b029'	22.0	26.0	24.0	14.0	0.0	22.0	30.0	24.0	18.0	29.0	23.0	21.0	31.0	24.0	44.0	26.0	23.0
[6]	'b030'	0.0	28.0	20.0	20.0	22.0	0.0	32.0	20.0	18.0	21.0	15.0	21.0	23.0	18.0	42.0	28.0	29.0
[7]	'b032'	32.0	6.0	28.0	32.0	30.0	32.0	0.0	34.0	32.0	33.0	29.0	35.0	37.0	34.0	48.0	40.0	39.0
[8]	'b033'	20.0	30.0	26.0	24.0	24.0	20.0	34.0	0.0	24.0	27.0	13.0	23.0	25.0	20.0	52.0	34.0	33.0
[9]	'b036'	18.0	28.0	24.0	20.0	18.0	18.0	32.0	24.0	0.0	29.0	17.0	17.0	29.0	24.0	44.0	28.0	29.0
[10]	'b037'	21.0	33.0	29.0	27.0	29.0	21.0	33.0	27.0	29.0	0.0	22.0	24.0	30.0	23.0	47.0	39.0	36.0
[11]	'b091'	15.0	25.0	21.0	21.0	23.0	15.0	29.0	13.0	17.0	22.0	0.0	18.0	22.0	9.0	47.0	33.0	30.0
[12]	'b115'	21.0	31.0	29.0	25.0	21.0	21.0	35.0	23.0	17.0	24.0	18.0	0.0	30.0	21.0	49.0	31.0	34.0
[13]	'b178'	23.0	33.0	33.0	27.0	31.0	23.0	37.0	25.0	29.0	30.0	22.0	30.0	0.0	25.0	53.0	41.0	34.0
[14]	'b186'	18.0	30.0	26.0	24.0	24.0	18.0	34.0	20.0	24.0	23.0	9.0	21.0	25.0	0.0	50.0	36.0	33.0
[15]	'c188'	42.0	48.0	46.0	42.0	44.0	42.0	48.0	52.0	44.0	47.0	47.0	49.0	53.0	50.0	0.0	50.0	49.0
[16]	'b191'	28.0	36.0	34.0	32.0	26.0	28.0	40.0	34.0	28.0	39.0	33.0	31.0	41.0	36.0	50.0	0.0	41.0
[17]	'b192'	29.0	35.0	31.0	9.0	23.0	29.0	39.0	33.0	29.0	36.0	30.0	34.0	34.0	33.0	49.0	41.0	0.0

```
;
END; [Distances]
```

After-the-change distance matrix.

BEGIN Distances;
 DIMENSIONS ntax=17;
 FORMAT labels=left diagonal triangle=both;
 MATRIX

Distance between unchanged
lines does not change

	b019	b026	b027	b029	b030	b033	b036	b091	b178	b186	c188	b191	b192
[1] 'b019'	0.0	20.0	20.0	22.0	0.0	20.0	18.0	15.0	23.0	18.0	42.0	28.0	29.0
[2]													
[3] 'b026'	20.0	0.0	22.0	24.0	20.0	26.0	24.0	21.0	33.0	26.0	46.0	34.0	31.0
[4] 'b027'	20.0	22.0	0.0	14.0	20.0	24.0	20.0	21.0	27.0	24.0	42.0	32.0	9.0
[5] 'b029'	22.0	24.0	14.0	0.0	22.0	24.0	18.0	23.0	31.0	24.0	44.0	26.0	23.0
[6] 'b030'	0.0	20.0	20.0	22.0	0.0	20.0	18.0	15.0	23.0	18.0	42.0	28.0	29.0
[7]													
[8] 'b033'	20.0	26.0	24.0	24.0	20.0	0.0	24.0	13.0	25.0	20.0	52.0	34.0	33.0
[9] 'b036'	18.0	24.0	20.0	18.0	18.0	24.0	0.0	17.0	29.0	24.0	44.0	28.0	29.0
[10]													
[11] 'b091'	15.0	21.0	21.0	23.0	15.0	13.0	17.0	0.0	22.0	9.0	47.0	33.0	30.0
[12]													
[13] 'b178'	23.0	33.0	27.0	31.0	23.0	25.0	29.0	22.0	0.0	25.0	53.0	41.0	34.0
[14] 'b186'	18.0	26.0	24.0	24.0	18.0	20.0	24.0	9.0	25.0	0.0	50.0	36.0	33.0
[15] 'c188'	42.0	46.0	42.0	44.0	42.0	52.0	44.0	47.0	53.0	50.0	0.0	50.0	49.0
[16] 'b191'	28.0	34.0	32.0	26.0	28.0	34.0	28.0	33.0	41.0	36.0	50.0	0.0	41.0
[17] 'b192'	29.0	31.0	9.0	23.0	29.0	33.0	29.0	30.0	34.0	33.0	49.0	41.0	0.0

;
 END; [Distances]

BEGIN Distances;
 DIMENSIONS ntax=17;
 FORMAT labels=left diagonal triangle=both;
 MATRIX

Distance between changed
lines does not change

	b019	b025	b026	b027	b029	b030	b032	b033	b036	b037	b091	b115	b178	b186	c188	b191	b192
[1]																	
[2] 'b025'		0.0					6.0			33.0		31.0					
[3] 'b026'																	
[4] 'b027'																	
[5] 'b029'																	
[6] 'b030'																	
[7] 'b032'		6.0					0.0			33.0		35.0					
[8] 'b033'																	
[9] 'b036'																	
[10] 'b037'		33.0					33.0			0.0		24.0					
[11] 'b091'																	
[12] 'b115'		31.0					35.0			24.0		0.0					
[13] 'b178'																	
[14] 'b186'																	
[15] 'c188'																	
[16] 'b191'																	
[17] 'b192'																	

;
 END; [Distances]

It is not surprising, despite the differences in maps, that most distances between lines remain unchanged.

```

BEGIN Distances;
DIMENSIONS ntax=17;
FORMAT labels=left diagonal triangle=both;
MATRIX

```

	b019	b025	b026	b027	b029	b030	b032	b033	b036	b037	b091	b115	b178	b186	b188	b191	b192
[1] 'b019'		26.0					30.0			19.0		19.0					
[2] 'b025'	26.0		24.0	26.0	24.0	26.0		28.0	26.0		23.0		31.0	28.0	46.0	34.0	33.0
[3] 'b026'		24.0					26.0			27.0		27.0					
[4] 'b027'		26.0					30.0			25.0		23.0					
[5] 'b029'		24.0					28.0			27.0		19.0					
[6] 'b030'		26.0					30.0			19.0		19.0					
[7] 'b032'	30.0		26.0	30.0	28.0	30.0		32.0	30.0		27.0		35.0	32.0	46.0	38.0	37.0
[8] 'b033'		28.0					32.0			25.0		21.0					
[9] 'b036'		26.0					30.0			27.0		15.0					
[10] 'b037'	19.0		27.0	25.0	27.0	19.0		25.0	27.0		20.0		28.0	21.0	45.0	37.0	34.0
[11] 'b091'		23.0					27.0			20.0	0	16.0					
[12] 'b115'	19.0		27.0	23.0	19.0	19.0		21.0	15.0		16.0		28.0	19.0	47.0	29.0	32.0
[13] 'b178'		31.0					35.0			28.0		28.0					
[14] 'b186'		28.0					32.0			21.0		19.0					
[15] 'c188'		46.0					46.0			45.0		47.0					
[16] 'b191'		34.0					38.0			37.0		29.0					
[17] 'b192'		33.0					37.0			34.0		32.0					

```

;
END; [Distances]

```

The 17 texts are in two groups. Four texts changed from line 015 04b to 015 04e. Thirteen texts did not change. The four texts are each two lines further from every one of the thirteen than they were before. That is, they no longer use line 015 04b (change one) and they do use line 015 04e (change two).

Since line 015 04e is new, and is shared with no other text in the study, the four are one line distant from every text in the study outside the seventeen.

```

BEGIN Distances;
DIMENSIONS ntax=17;
FORMAT labels=left diagonal triangle=both;
MATRIX

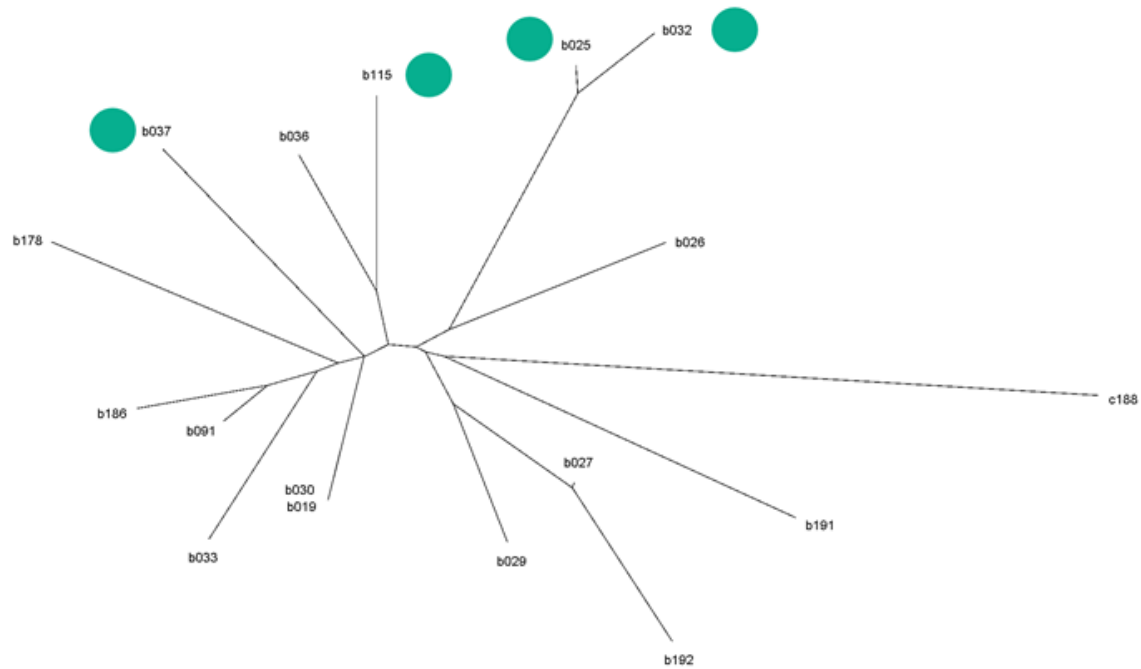
```

	b019	b025	b026	b027	b029	b030	b032	b033	b036	b037	b091	b115	b178	b186	c188	b191	b192
[1] 'b019'		28.0					32.0			21.0		21.0					
[2] 'b025'	28.0		26.0	28.0	26.0	28.0		30.0	28.0		25.0		33.0	30.0	48.0	36.0	35.0
[3] 'b026'		26.0					28.0			29.0		29.0					
[4] 'b027'		28.0					32.0			27.0		25.0					
[5] 'b029'		26.0					30.0			29.0		21.0					
[6] 'b030'		28.0					32.0			21.0		21.0					
[7] 'b032'	32.0		28.0	32.0	30.0	32.0		34.0	32.0		29.0		37.0	34.0	48.0	40.0	39.0
[8] 'b033'		30.0					34.0			27.0		23.0					
[9] 'b036'		28.0					32.0			29.0		17.0					
[10] 'b037'	21.0		29.0	27.0	29.0	21.0		27.0	29.0		22.0		30.0	23.0	47.0	39.0	36.0
[11] 'b091'		25.0					29.0			22.0		18.0					
[12] 'b115'	21.0		29.0	25.0	21.0	21.0		23.0	17.0		18.0		30.0	21.0	49.0	31.0	34.0
[13] 'b178'		33.0					37.0			30.0		30.0					
[14] 'b186'		30.0					34.0			23.0		21.0					
[15] 'c188'		48.0					48.0			47.0		49.0					
[16] 'b191'		36.0					40.0			39.0		31.0					
[17] 'b192'		35.0					39.0			36.0		34.0					

```

;
END; [Distances]

```



Speculation.

No separate group has emerged from this change, but having four texts use the phrase “never see his face” raises some questions. These questions have nothing to do with “distance” in the district matrix sense.

What follows is speculation that is “besides the point”.

Here are the four texts with their location:

Ritchie, 1955, 210-211, “John Riley” (b025, 1955)	Kentucky
Wyman and Brockway, 1916, 34-37, “John Riley” (b032, 1955)	Kentucky
Hubbard, 1961, 81-82, #36B, “John Riley I” (b037, 1947)	Utah
Brewster, 1939, 211, #11 “John Riley” (b115, 1987)	Indiana

Distribution of the seventeen songs under discussion:

Kentucky	7
Ontario	2
Utah	2
Indiana	1
Missouri	1
New York	1
North Carolina	1
Pennsylvania	1
Vermont	1

The distribution of “never saw his face” seems not, at this point, to be local.

Seeing someone’s face has been a commonplace in speech.

Looking for it in song,

Alas! What paynes I suffer in this place.

Alas! I am vtterly cast from God’s grace.

Alas for woe! I shall never see his face.

Clark, 1907, 260-262, #63 “The Pittifull Lamentation of a Damned Soule”

More to the point,

“Perhaps your true-love is drowned,

Or in some battle slain;

Perhaps he’s took some pretty girl and married her;

You’ll never see his face again.

Henry, 1938, 201, #59C “True Love” (i224, 1931)

Henry’s text is apparently a member of the Laws N42 family.

Reexamining that family, the line corresponding to Henry’s “You’ll never see his face again” is vrs/ln 032 04d. Eight other texts that use that line have some form of

(face you’ll never see | you’ll never see his face)

In four groups:

i: Laws N42 Pretty Fair Maid – US and Carib	6 of 23 (i049, 1916), (i059, 1920), (i071, 1938), (i116, 1927), (i128, 1935), (i131, 1997)
j: Laws N42 Pretty Fair Maid - Not US	1 or 22 (j053, 1977)
v: Madam I Have Gold and Silver	1 of 11 (v056, 1921)

Distribution of the eight songs, and Henry (i224, 1931):

North Carolina	4
Co. Tyrone	1
Mississippi	1
South Carolina	4
Tennessee	1
Texas	1

A point has already been made about the relationship between b:John Riley and the Laws N42 family in the discussion of *RILEY RETURNS* in section 2.3, “The development of branch b:John Riley.” This makes the relationship stronger. It also makes the commonplace a U.S. issue.

The nine texts have been moved from vrs/ln 032 04d to vrs/ln 032 04j:

[and] ((his | this young man’s) [fair [young]] face (you’ll | you might | you may)
[(never | not)] see [(again | no more)] |
you’ll never see his face again)

Attachment 3.12

Test case distances

The following question was raised in Attachment 3.9.

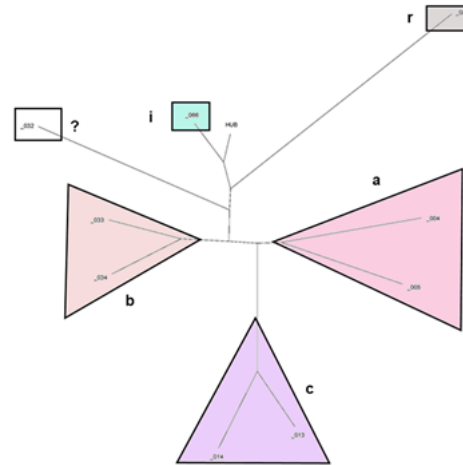
Looking at the Excel spreadsheet:

_066 matches _032 at lines 004 03b and
0004 04b.

_066 matches _033 and _034 at lines 994 02a
and 004 04b.

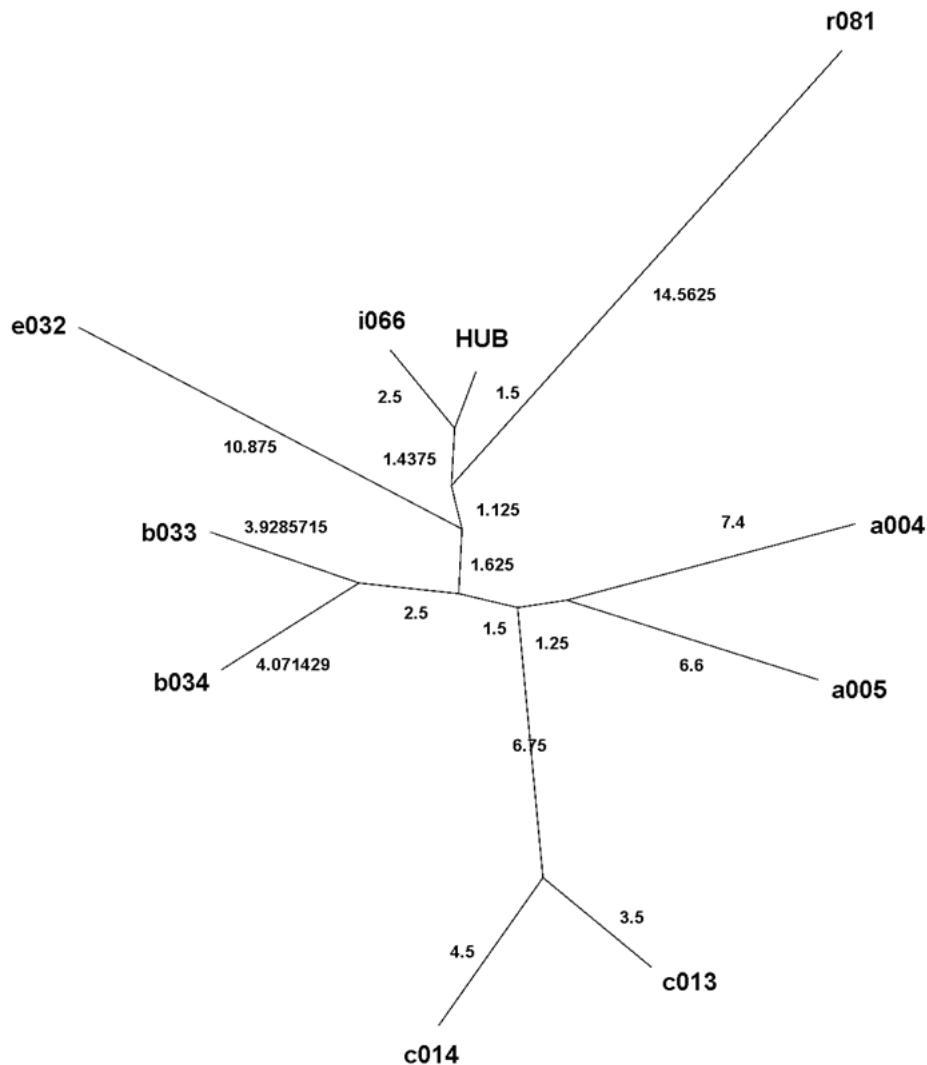
_066, like _034, is missing verse 003 altogether;
_032 and _033 agree on lines 003 01a, 02a and
04a.

How can it be that _033 and _034 are the closest
ones and that _032 is no closer to them than to
_066?



This seems a good place to review the tree and Hamming distances.

The tree map shows these distances:



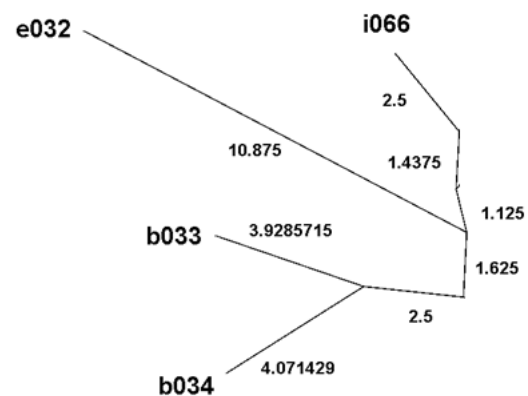
Limiting the question to distances between
b033, b034, e032 and i066:

The tree distances are:

$$\text{b033-b034: } 3.9285715 + 4.071428 = 7.9999995$$

$$\text{b033-e032: } 3.9285715 + 2.5 + 1.625 + 10.875 = 18.9285715$$

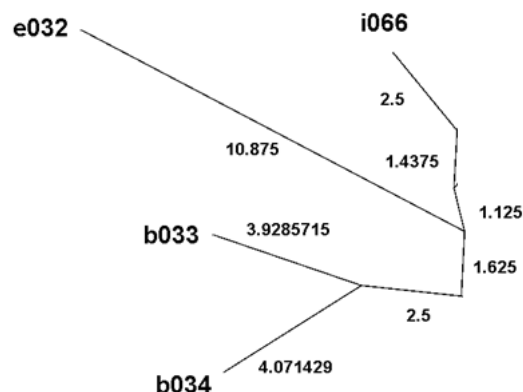
$$\text{b033-i066: } 3.9285715 + 2.5 + 1.625 + 1.125 + 1.4375 + 2.5 = 13.1160715$$



$$\text{b034-e032: } 4.071429 + 2.5 + 1.625 + 10.875 = 19.071429$$

$$\text{b034-i066: } 4.071429 + 2.5 + 1.625 + 1.125 + 1.4375 + 2.5 = 13.258929$$

$$\text{e032-i066: } 10.875 + 1.125 + 1.4375 + 2.5 = 15.9375$$



The “true” distances are the Hamming distances in the distance matrix of the Splits Tree report:

	a004	a005	c013	c014	e032	b033	b034	i066	r081	HUB
a004	0.0	14.0	22.0	20.0	24.0	14.0	20.0	18.0	22.0	16.0
a005	14.0	0.0	16.0	18.0	22.0	16.0	16.0	16.0	26.0	16.0
c103	22.0	16.0	0.0	8.0	24.0	20.0	16.0	16.0	30.0	16.0
c014	20.0	18.0	8.0	0.0	28.0	20.0	18.0	18.0	30.0	16.0
e032	24.0	22.0	24.0	28.0	0.0	16.0	18.0	16.0	26.0	16.0
b033	14.0	16.0	20.0	20.0	16.0	0.0	8.0	14.0	26.0	16.0
b034	20.0	16.0	16.0	18.0	18.0	8.0	0.0	12.0	28.0	12.0
i066	18.0	16.0	16.0	18.0	16.0	14.0	12.0	0.0	20.0	4.0
r081	22.0	26.0	30.0	30.0	26.0	26.0	28.0	20.0	0.0	16.0
HUB	16.0	16.0	16.0	16.0	16.0	16.0	12.0	4.0	16.0	0.0

from - to	tree distance	net distance	Hamming distance
b033 - b034	7.9999995	8.04834078	8.0
b033 - e032	18.9285715	15.9785348	16
b033 - i066	13.1160715	13.47830848	14
b034 - e032	19.071429	18.00200358	18
b034 - i066	13.258929	13.6189766	12
e032 - i066	15.9375	14.90609968	16

The net distances are included, without the calculations being shown, just to show that they are often, but not always, closer to the Hamming distances.

The tree has a slightly greater-than-actual distance between the b:John Riley texts and e032. That helps to explain why it is not a b:John Riley text, but even at Hamming distances, e032 is not nearly as close to b033 or b034 as they are to each other.

The Hamming distances in the distance matrix are computed directly from the Excel spreadsheet.

		e032	b033	b034	i066
001	01a				
001	01b				
001	01c		x	x	
001	01d				
001	01e	x			
001	02a				
001	02b				
001	02c				
001	02d	x	x	x	
001	02e				
001	03a		x	x	
001	03b				
001	03c				
001	03d	x			
001	03e				
001	04a				
001	04b				
001	04c	x	x	x	
001	04d				
002	01a				
002	01b				
002	01c				
002	01d	x	x	x	
002	01e				
002	02a				
002	02b		x	x	
002	02c	x			
002	02d				
002	03a		x		
002	03b			x	
002	03c	x			
002	03d				
002	04a	x	x	x	
002	04b				
003	01a	x	x		
003	01b				
003	02a	x	x		
003	02b				
003	03a	x	x		
003	03b				
003	04a		x		
003	04b				
003	04c	x			
004	01a				
004	01b				
004	01c	x			
004	01d		x		x
004	01e			x	
004	02a		x	x	x
004	02b	x			
004	03a		x	x	
004	03b	x			x
004	03c				
004	04a				
004	04b	x	x	x	x
004	04c				

In the .nexus character matrix, the Excel columns become rows and rows become columns. Further, x becomes 1 and blank becomes 0.

The four columns of data on the left are the .xlsx columns for e032, b033, b034, and i066, respectively.

In the .xlsx columns, verses 001, 002, 003, and 004 alternate between blue and white. In the listing from the .nexus file, the verses are separated by a blank.

```
e032  0000100010000100010 000100010001010 101010001 0010001010010
b033  0010000010100000010 000100100100010 101010100 0001010100010
b034  0010000010100000010 000100100010010 000000000 0000110100010
i066  0000000000000000000 000000000000000 000000000 0001010010010
```

The Hamming distances between the pairs of texts are:

```
e032  0000100010000100010 000100010001010 101010001 0010001010010
b033  0010000010100000010 000100100100010 101010100 0001010100010
      0010100000100100000 000000110101000 000000101 0011011110000
      Hamming distance = 16
```

```
e032  0000100010000100010 000100010001010 101010001 0010001010010
b034  0010000010100000010 000100100010010 000000000 0000110100010
      0010100000100100000 000000110011000 101010001 0010111110000
      Hamming distance 18
```

```
e032  0000100010000100010 000100010001010 101010001 0010001010010
i066  0000000000000000000 000000000000000 000000000 0001010010010
      0000100010000100010 000100010001010 101010001 0011011000000
      Hamming distance = 16
```

```
_033  0010000010100000010 000100100100010 101010100 0001010100010
_034  0010000010100000010 000100100010010 000000000 0000110100010
      0000000000000000000 000000000110000 101010100 0001100000000
      Hamming distance = 8
```

```
_033  0010000010100000010 000100100100010 101010100 0001010100010
_066  0000000000000000000 000000000000000 000000000 0001010010010
      0010000010100000010 000100100100010 101010100 0000000110000
      Hamming distance = 14
```

```
_034  0010000010100000010 000100100010010 000000000 0000110100010
_066  0000000000000000000 000000000000000 000000000 0001010010010
      0010000010100000010 000100100010010 000000000 0001100110000
      Hamming distance = 12
```

Attachment 3.13

Building a pseudo-text line

Vrs	Ln	Pseudo-text	a (16): Young Riley	b (22): John Riley	c (25): O'Reilly from the County Cavan
001	01a	As I was walking through the county of Cavan	typical*12		occasional*2
001	01c	As I roved out one fine summer's evening	occasional*2	← typical*22	occasional*6
001	01d	When first I came to the County Cavan			occasional*12
001	02a	To see the beauties that men delight	typical*15		
001	02b	To take the cool and pleasant air		typical*22	
001	02c	To view flowers there I chanced to stray			typical*17
001	03a	I chanced to spy a most charming damsel	typical*14	occasional*8	occasional*4
001	03c	I spied a young fair maid		typical*14	typical*17
001	04b	She appeared to me like an angel bright	typical*14		
001	04e	She appeared to me like a lily fair		typical*21	
001	04d	She appeared to me like the queen of May			typical*19

In this illustration, I am comparing the three Laws N37 branches rather than the individual texts of each. I claim, for example, that the following verse is “typical” of a:Young Riley.

As I was walking through the county of Cavan
To see the beauties that men delight
I chanced to spy a most charming damsel
She appeared to me like an angel bright

I have not counted, but I would guess it is unlikely that any of the sixteen have exactly that verse. I refer to the lines in the reconstructed verse as “pseudo-text” to show that I am not quoting a particular text.

Writing about a group of texts forces me to generalize, but--among its advantages—I can include texts I have no permission to quote directly. There are several of these texts among the 209 in the study.

If a “same line” is typical, I should be able to replace it with any of the actual texts included and still retain the sense of the originals. If it fails that test, then it is time for “realignment” of that “same line.” See attachment 3.5 for that problem.

I only need “pseudo-text” when writing about groups of texts.
The mapping is complete, and the analysis has begun.
The most obvious way to choose the “pseudo-text” is to compare the real texts included in the “same line.”

So, for the “typical*14” of 22, of Verse/Line 001 03c of b:John Riley (“I spied a young fair maid”):

(b018, 1918) O there I spied a fair young damsel,
(b019, 1935) I spied a youthful little damsel
(b021, 1916) I saw a girl, and a comely fair one;
(b025, 1955) I spied a fair and most beautiful damsel
(b026, 1922) ‘Twas there I spied a young Irish lady
(b027, 1937) ‘Twas there I spied a fine young lady
(b028, 1939) It was there I spied a most sweet, lovely creature;
(b029, 1957) There I spied a nice young damsel,
(b030, 1931) I spied youthful damsel
(b032, 1916) I spied a fair and most beautiful damsel
(b036, 1947) I spied a fair damsel in costly apparel;
(b178, 1828) There I spied a handsome lady
(b191, 1965) ‘Twas there I spied a comely fair maid
(b192, 1937) So there I saw a fine young lady.

Once you choose a “pseudo-text” line, list it on a “pseudo-text” file.
Refer to that file so that you are consistent in quoting the line.
I find an Excel file to be the easiest to maintain.

	A	B	C
1	Vrs	Ln	Line pseudo-text
2	001	01a	As I was walking through the county of Cavan
3	001	01b	As I was returning home from Wexford
4	001	01c	As I roved out one fine summer's evening
5	001	01d	When first I came to the County Cavan
6	001	01e	One evening in the month of May
7	001	01f	As I walked to Trow in the County of Corwell
8	001	01g	Youghall Harbour on a summer's morning
9	001	01h	One summer's morning as I was walking
10	001	01i	On my rambles on a summer's morning
11	001	01j	As I walk'd forth one fine summer's morning
12	001	01k	As I walked out one morning early
13	001	01l	As I roved out on a summer's morning
14	001	01m	As I walked out one midsummer's morning
15	001	01n	As I walked out one bright May morning
16	001	01o	As I walked out one summer's evening
17	001	01p	Of a summer's morning as I went roving
18	001	01q	One evening as I walked out
19	001	02a	To see the beauties that men delight
20	001	02b	To take the cool and pleasant air
21	001	02c	To view flowers there I chanced to stray
22	001	02d	Down by a riverside
23	001	02e	Viewing the plains where I used to roam
24	001	02f	There came that way a captain gay
25	001	02g	I was stationed at sweet Rathkeale
26	001	02h	I met a maiden upon the way
27	001	02i	Early as the day weas dawning
28	001	03a	I chanced to spy a most charming damsel
29	001	03b	I met my darling going her way
30	001	03c	I spied a young fair maid
31	001	03e	Her little mouth sweet as fairy music
32	001	03f	When Sol appeared in power and glory
33	001	03g	She sang so charming she did delight me
34	001	04a	Her voice was clear and she sung so charming
35	001	04b	She appeared to me like an angel bright
36	001	04c	She appeared to me like a turtle dove
37	001	04d	She appeared to me like the queen of May
38	001	04e	She appeared to me like a lily fair
39	001	04f	I stopped a while and thus she did say
40	001	04j	Would have me for his bride
41	001	04k	Her soft cheeks blushing like the dawn of day
42	001	04l	I took my way through a pleasant lawn
43	002	01a	I gently asked her if she would fancy

Attachment 3.14**Excel verse and line number are arbitrary**

The verse and line numbers assigned on the Excel sheet are arbitrary.

Vrs	Ln	Line text
029	01a	There was a lady in her father's garden
029	02a	A gentleman being passing by
029	03g	He stood a while and gazed upon her
029	04d	And said, 'Fair lady would you marry me?'
030	01a	I'm not a lady but a poor girl,
030	02a	And a poor girl of low degree
030	03a	So therefore, young man, choose some other sweetheart,
030	04c	For I'm not fit your servant girl to be.'
030	01f	O no, kind sir, you're a man of honor,
030	02b	And a man of honour you seem to be
030	03b	Far to impose you on any poor girrul
030	04c	That is scarce able your servant to be.'
031	01c	And if you tell me you're poor girrul,
031	02b	The more regard I shall have for thee;
031	03a	Come with me and I'll make you quite happy,
031	04a	And you'll have servants to wait on thee.'
018	01f	O no, kind sir, I once had a sweetheart,
018	02e	And those seven long years he is away from me,
018	03a	And for seven more I will wait for him,
018	04a	And if he's alive, he will return to me.'
035	03a	Seven years makes an alteration
032	04b	Perhaps that young man is dead and gone.'
033	03a	If he is dead, I'd wish him rested,
033	03c	If he is alive I'd wish him happy;
018	04b	No other young man shall ever join me,
033	04d	For he is the darling young boy that I love best.'
036	01a	And he put his hand all in his pocket,
036	02a	And his lovely fingers being thin and small,
036	03a	He pulled out a ring that was broke between them,
036	04a	And when she saw it, she down did fall.
019	01l	He took her up closely in his arams,
019	02e	And gave her kisses most tenderly,
019	03e	Saying: 'I am your dear and loving sailor,
019	04b	That now came home for to marry thee.'

(O Croinin, 2000, 281-282, #184b "There Was a Lady in her Father's Garden")\

(j052, 1952)

Elizabeth Cronin's text was fifty-second to be entered on the Excel sheet, and the tenth Laws N42.

By that time, many of her lines were already on the sheet, with a Vrs/Ln number already assigned.

Vrs	Ln	Line text
029	01a	There was a lady in her father's garden
029	02a	A gentleman being passing by
029	03g	He stood a while and gazed upon her
029	04d	And said, 'Fair lady would you marry me?'

The first verse number was "029" because it was the next verse number available when the first Laws N42 text was entered.

Vrs	Ln	Line text
030	01a	I'm not a lady but a poor girl,
030	02a	And a poor girl of low degree
030	03a	So therefore, young man, choose some other sweetheart,
030	04c	For I'm not fit your servant girl to be.'
030	01f	O no, kind sir, you're a man of honor,
030	02b	And a man of honour you seem to be
030	03b	Far to impose you on any poor girrul
030	04c	That is scarce able your servant to be.'

The two verses are assigned the same number, "030," because the earliest entered texts with that verse had only one or the other. I did not know that there would be two different verses.

Vrs	Ln	Line text
018	01f	O no, kind sir, I once had a sweetheart,
018	02e	And those seven long years he is away from me,
018	03a	And for seven more I will wait for him,
018	04a	And if he's alive, he will return to me.'

Verse four is Vrs 018. The verse was previously added by the Sam Henry chimera "James Reilly" discussed in section 7.1 (Huntington, 1990, 309, H826 "James Reilly")(a012, 1939).

Vrs	Ln	Line text
035	03a	Seven years makes an alteration
032	04b	Perhaps that young man is dead and gone.'
033	03a	If he is dead, I'd wish him rested,
033	03c	If he is alive I'd wish him happy;
018	04b	No other young man shall ever join me,
033	04d	For he is the darling young boy that I love best.'

Verse six is an interesting composite. It is six lines instead of four. Three lines are from Vrs 033; the other three are from Vrss 035, 032, and 018. All Lns are usually either the third or fourth lines.

Vrs	Ln	Line text
036	01a	And he put his hand all in his pocket,
036	02a	And his lovely fingers being thin and small,
036	03a	He pulled out a ring that was broke between them,
036	04a	And when she saw it, she down did fall.

Verse seven is typical of both

i: Laws N42: Pretty Fair Maid--US and Carib. and

j: Laws N42: Pretty Fair Maid—not U.S.

Vrs	Ln	Line text
019	011	He took her up closely in his arams,
019	02e	And gave her kisses most tenderly,
019	03e	Saying: 'I am your dear and loving sailor,
019	04b	That now came home for to marry thee.'

The last verse is part of *RILEY RETURNS*, discussed in section 2.3 "The development of branch b:John Riley." The Vrs was previously added as part of the early b:John Riley texts.

The title of this attachment is "Excel verse and line number are arbitrary." They certainly seem arbitrary, but that is because of the way they are created: first seen is first named. The sequence in which Vrss and Lns are added is the sequence in which their first text is added to the study.

Attachment 4

Guidelines for building a “same line”

1. “Same lines” agree on the statement type. For example, if any line is conditional, all “same lines” must be conditional. Further, if one line ends with a verb and another does not, the lines are not the same. Often, this is the case when a pair of lines seems the same, but the “sameness” breaks down when the lines are separated.

For example,

003 01 I said fair maiden what makes you differ

003 02 from all the rest of womankind

(Universal Iris Song Book, 1881, “Young Riley”)(a005, 1881)

003 01 oh kind miss what makes you differ

003 02 from any other female kind

(Randolph, 1980, vol. 1 262-263, #56A “John Riley”)(b033, 1927)

003 01 oh fairest creature the pride of nature

003 02 why do you differ from all female kind

(MacDonough, 1968, “O’Reilly from the County Cavan”)(c013, 1968)

Looked at as a single line I might have coded

[I said] [oh] (fair maiden | kind miss | fairest creature) [the pride of nature]

(what makes you | why do you) differ from

(all [the rest of] | any other)

(womankind | female kind)

There is no way to split that to make a satisfactory pair of pseudo-text lines (Attachment 3.9).

The 003 01 pseudo-text line must end either with the verb “differ,” or with the description of the woman. If it ends with “differ,” as in

003 01 fair maiden what makes you differ

003 02 from all female kind

which does not fit (c013, 1968).

If it ends with the description of the woman

003 01 fair maiden

003 02 what makes you differ from all female kind

Ignoring the optional but significant “pride of nature.”

It does not fit (a005, 1881) or (b033, 1907). Pseudo-text

003 01 fair maiden pride of nature

works no better.

An acceptable pseudo-text coding provides for all three source texts by providing four lines:

003 01a fair maiden what makes you differ

003 01b fair maiden pride of nature

003 02a from all female kind

003 02b what makes you differ from all female kind

2. The position of a line in a verse or the verse it appears in is not relevant to determining its context. For example, for Laws N8

1. 'Twas on a Monday morning, all in the month of May
2. Our ship she shipped her anchor away from Greenock quay,
3. The wind it blew from the north-east, we sailed from the town
4. The hills and dales were garnished with pretty maids all round.
(*William and Margaret*, 19c, "William and Margaret")

5. So late, so late one evening all in the month of May
6. We hoist our British colors, for Boston sailed away,
7. Where the hills and fields were guarded with pretty girls all round
8. We had one sailor lad on board, all in his uniform..
(Molloy, 1966, "Lovely Nancy")

Lines 4 and 7 are "the same," though they are lines 4 and 3 of the verse, respectively.

3. Context matters.

Is there a difference between "I won't go with you to Pennsylvania" and "I won't go with you to California" (b026, 1922)? Only if you believe, as I do, that Pennsylvania has a particular significance for Laws N37 and that the context has changed so that that significance has been lost. In another context, going to "Palestine" (r081, 1893) may have been a mistake, but, more likely, the contextual significance of Pennsylvania has also been lost.

4. Prefer long, descriptive clauses to short, too general clauses.

Consider the text lines that led to this initial EBNF statement for 036 03a.

In Attachment 3.4, the section “Second pass: a better choice” contains a piece of EBNF code that may require explanation.

verse 036 line 03a

```
[ ( an' | and ) ] [ he ] ( shew'd her | show'd her | showed her
| shine | pulled [ out ] | ( ( pull | pull'd | brought ) out | ( says | saying ) here's )
( the | de | a ) [ gold ] ring
[ ( which | that | dat ) ] ( they | was )
( [ had [ once ] ] broke | broken | part | exchang'd | pass'd )
( between ( them | 'dem | us ) | in two )
```

Why not, simply

| (pulled | pull | pull'd | brought) [out] |

That's simpler, and is as “true.”

Here are the text lines that contributed to that fragment:

```
(i046, 1925) he pulled the ring that was broke between them
(i050, 1916) he pulled out a ring that she had given him
(j052, 1952) he pulled out a ring that was broke between them
(j054, 1983) he pulled out a ring which was bent and broken
(i066, 1939) pulled out the gold ring that was broke between them
(j067, 1930) pulled out the ring that was broke between them
(j069, 1908) pull out the ring that was broke between us
(j126, 1953) he pulled out a ring that was broke between them
(j127, 1932) he pulled out a ring that was broke in two
(j129, 1928) he pulled out a ring that was broken between them
(j130, 1928) he brought out a ring that was broken between them
(j134, 1959) pulled out a ring they had broke in two
(j136, 1975) he pulled out a ring which had once broke between them
(j158, 1881) pull'd out the ring that they pass'd between them
```

Only the first statement

(i046, 1925) he **pulled** the ring that was broke between them
omits **out**. So, **pulled [out]** is accurate, as is **pull | pull'd | brought) out**.

Being brief at the cost of accuracy, here, is a losing approach. The closer EBNF--always only approximate the way I use it—is to achieve accuracy, the more useful it is in coding the subsequent text.

5. If a line appears more than once in a song, it only gets one entry, even if it appears in more than one verse. For example, “For those that are bound they must obey” may be the second line of verse 017 (“youth and folly”) or the fourth in verse 010 (“In the morning when I can’t come near you” from “Phoenix Island”). Include it in one of the two verses and have a comment in the other pointing to the

line. For the minstrel versions, the use of 017.04 in 017.02 as well is registered only as 017.04. Keep the line where it is used most. For example, "To Riley bid farewell" in (r081, 1893) verse 017 belongs to verse 014.04a, EBNF "(leave | delay on | bid adieu (to) | saying farewell | bid) (our friends | Riley | O'Reilly | Reily | Reilly | Reiley | Rolly) [adieu] [for] evermore"

6. Ignore clear typos. For example, Brereton's "What cant be cured love must be injured love." Include "injured" in the EBNF of the line, but assume it is "endured" for the pseudo-text. However, "And youth and tarry make young men marry" has an internal rhyme and may be intentional. Your choice; like the collector, I took "tarry" to be a mistake. Correct these typical examples from Brereton (c183, 1870):

I asked kindly go she marry
Or would she choose to de a sailor's wife

However, this counter-sensible statement in the same text takes some thought before deleting "not":
"Not to marry you I am much inclined."

So, why look at Brereton at all? Because--will he, nil he--sometimes he introduces something interesting. In the case of (c023,1870) his first verse is

As I walk'd out of a summer's morning
I met my darling along the way
Her voice was clear and she sung most charming
I really thought she was the Queen of May.

Instead of the expected verse in (c183, 1870).

When first I came to this country
It was to view the sweet flowers gay
I then fell courting a pretty fair maid
She appeared to me like the Queen of May.

Whatever is going on here in the print shop, the difference is not due to sloppy editing, inability to spell, or lack of specific letter sorts.

Sometimes, for a printer used infrequently, it may be worthwhile preserving the error to reflect on the accuracy of this printer in English and, if appropriate, macaronic Irish. For example, here is a John Troy line in macaronic (u193, 1840s).

In all my rainging and surnaiding

James Haly (u194, 1980) has

And in my ranging and serenading

7. Don't assume every minor change is a printer's mistake. Consider the context and, if the change fits, the line is not "the same" as the unchanged line. For example, "youth and folly make men merry" is a sensible change from an "Irish" minstrel song to a "blackface" minstrel song; "makes men merry" gets its line.
8. Look out for a sex change that, in the context, is significant. "Youth and folly make youngsters | young folks | some ones | young maids marry" is one line, and "Youth and folly make young men marry" is another.
9. Unless there are separate patterns of word order, differences of word or phrase order are not sufficient to make lines not "the same". For example, "although I see him never more" and "Altho' I never shall see him more" are usually "the same." However, if there are a number of texts each way, consider splitting them.
10. Swapped lines are equivalent. If you already have
 The sailor he did say
 What was your true love's name
then
 What was your true love's name
 The sailor he did say
is not anything new. It is the text of the line that is significant, not its position in a verse.
11. For macaronic songs, include the second—usually Irish—lines so that they may, or may not, match lines of another macaronic text.

12. If similar lines have a different common condition, for example, “could you fancy” and “would you marry”—consider making each a separate set of “same lines.”
13. If lines include the same commonplace phrase or misstatement-- “I stepped up to her” or “I asked her (kindly | boldly, etc.)”-- consider making them a “same line” for that commonplace. If there are similar lines that do not have that commonplace, make them “same lines” if the line has the same number of phrases, and the balance of the line is “the same.”
14. Be cautious when treating both lines of a couplet equally. For example “I said fair maiden now could you fancy All for to be a sailor’s bride” and “I asked this fair one if she would marry And like to be a sailor’s bride” split into two pair of lines: “I said fair maiden now could you fancy” “All for to be a sailor’s bride”; “I asked this fair one if she would marry” “And like to be a sailor’s bride” Do not hesitate to split up a couplet that does not work grammatically. So for _009, “I gently asked her if she would fancy” goes with the first couplet’s first line, but “Or would she choose to be a sailor’s wife” goes with the second couplet’s second line.

Here are two couplets that say the same thing but have lines that are not “the same” in my view.

From (y197, 1800s)

If you’ll come with me to my parents
They live in the borders of Caperqueen

From (y198, 1967)

If you would come along with me
To see my parents down by Cappelquin

In contrast, the lines of the next couplet in each version are considered “the same”:

From (y197, 1800s)

As you are a bachelor a match we’ll form
And before morning we will agree

From (y198, 1967)

As you are a bachelor a match will be formed
Before it’s morning when you are seen

15. Depending on the context, differences may or may not be significant. The “sailor” in “Or would she be a sailor’s wife” is not significant, and “same lines” can refer to “soldier’s” or “light horseman’s” or “merchant’s” and so on. On the other hand, the context of “youth and folly” makes sex difference significant: “Youth and folly makes young (maids | folks) marry” is not the same line as “Youth and folly makes young men marry”

Attachment 5

Just skimming: the Child 209 family

Is any one here named Charlie?

(Bronson, 1966, 280-281, #209.33 "Charlie Condemned")

If you decide to try "line-by-line analysis," you are bound to find yourself in just this kind of rabbit hole, eventually. How did I reach the Child 209 family from so deep within the Laws N37 family?

It is like this:

I was reviewing my section 2.3, "The development of branch b:John Riley."

I had noticed that the "typical" first verse of each branch had a shared "stock stanza" but a distinctive text.

I decided that I should say more about that.

The second line of "John Riley" often has the phrase "morning early."

Is that a "commonplace," or is it simply a feature of "John Riley"?

Looking for parallels, I came across some "George of Oxford" use of "morning early" while "walking over London Bridge."

That was the only song I found with the recurring phrase "morning early."

So, that became the song to check out.

Bronson's collection of texts with tunes is an easy source for skimming.

Bronson implicitly adds "George of Oxford" to "Geordie" as a branch of the Child 209 family.

Here I am.

Laws N37 family

John Riley

First verse

Second line

"morning early"

"George of Oxford"

Child 209 family.

Once I have sunk to this point, "line-by-line analysis" requires that I compare at least some texts of the Child 209 family.

Child and Ebsworth have written about the sources of Child 209.

Bronson, collecting tunes, follows two of the sources and, incidentally, prints texts.

A fast, superficial review, limited to Child's thirteen texts, Ebsworth's three broadsides, and Bronson's fifty-eight tunes (with 47 texts and text fragments) seemed the quickest approach.

I included them all to ensure I did not miss any available "George of Oxford" texts.

After all, the puzzle to solve is just the status of "morning early" in the Child 209 family.

Bronson's question from "Charlie Condemned" fits the situation: Am I in the right place?

Moreover, as long as I am here, I might as well look for "milk-white steed" as well (section 1.3).

My sources are Child 1890 (Part 7), Bronson 1966 (Volume 3), and Ebsworth 1893 (Volume 7).

Child has 14 versions lettered A through N and, as an Appendix, the broadside texts of "George Stoole" and "George of Oxford." His copy of the "Geordie" broadside is #279 A.

Ebsworth has the three broadsides. Bronson has versions of the "Geordie" broadside (#209.1) and the "George Stoole" broadside (#209.44). Some of Child's and Bronson's texts are altered.

If I were not just skimming, I would have added a substantial number of other texts.

As the first step of line-by-line analysis, every line for every text is listed in a row on an Excel spreadsheet, with a column for each text. A line that is repeated in a single text, or duplicated in any number of other texts, is only listed once.

There are 64 texts:

Child's versions A through N, but not his Appendix copies of the broadsides: 14.

Bronson's numbers #1 through 58, excluding 11 with tunes only: 47.

Ebsworth's broadsides: 3.

The 64 texts have 1838 lines of verse. There are 937 different lines. Each of those "different" lines has a row in the spreadsheet.

The second step calculates the "distance" between each pair of texts.

Two texts are 10 lines apart if ten lines between them are not the same.

Here is how the calculation works for each pair of texts:

Examine each line of the 937 different lines on the spreadsheet.

Is that line in neither of the pair of texts, in both, or only one?

If the line is in neither text, then nothing is added to the distance.

If the line appears in both texts, then no additional distance is added.

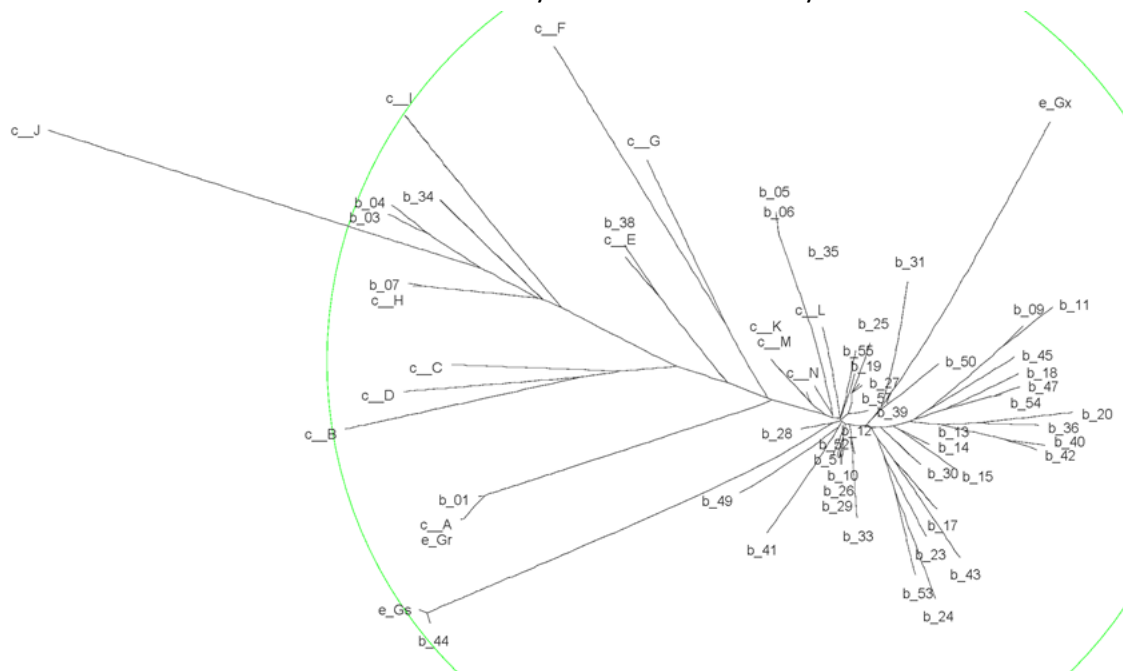
If the line is in only one of the texts—that is, if they disagree on that line--add one to the distance.

The distance between two texts is the sum of lines each has that the other lacks.

Splits Tree4 (Huson and Bryant, 2023a) is a program that calculates the distance between each pair of lines and builds a network that connects all of the texts, keeping the distance between each pair of texts. Then it simplifies the network into a tree. The tree distorts the distances somewhat, but it is easier to work with than the network.

This is the tree built from the 64 texts from Child, Bronson, and Ebsworth.

Texts that are close to each other are tentatively assumed to be closely related.



The tree includes all the texts I have posted on the Excel sheet of the Child 209 family.

It is a “distance based” “tree with no roots.”

Branches radiate from a hub approximately pointed to by “b_28.”

Text c_J—Child’s text J, ‘Gight’s Lady’ from Buchan’s *Ballads of the North of Scotland*—extends so far from that hub because it has 41 verses: 164 lines. Bronson cut the same text to eight lines as text #35: enough to carry the tune. The label for b_35 floats far above the node for the entry, which is near the hub.

Splits Tree4 does not divide the family into branches.

That is my job, reviewing the texts but using the tree as a guide.

The tree is simply a tool for organizing material.

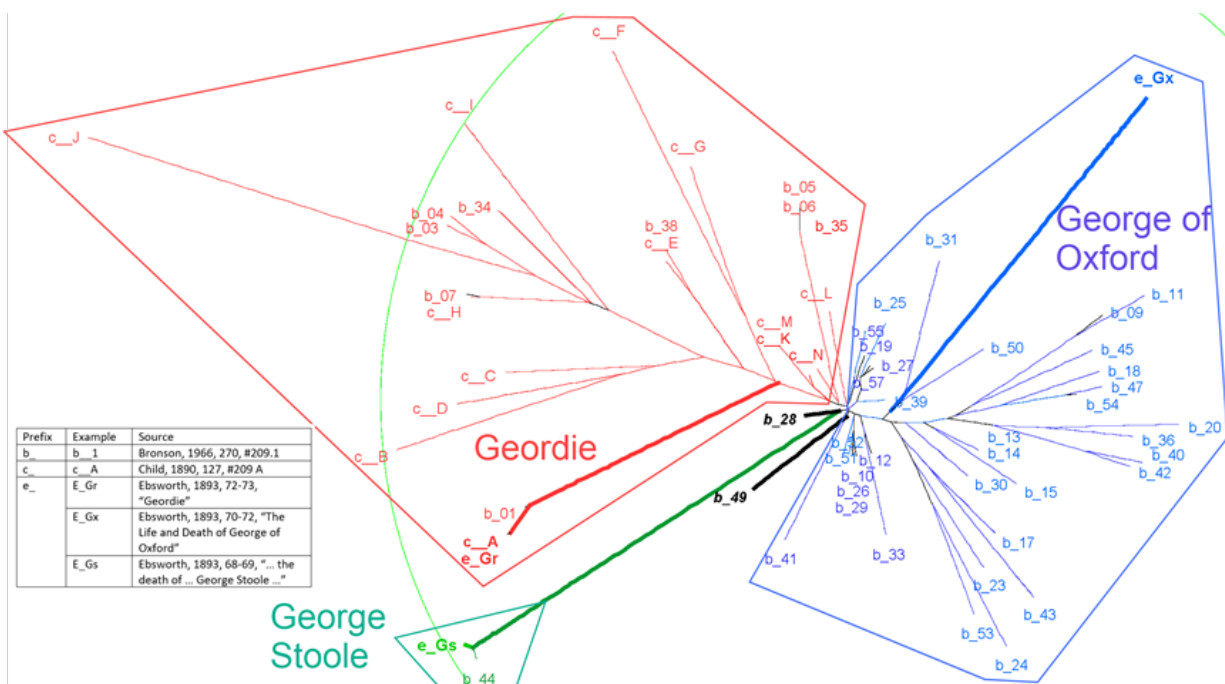
It is not evidence.

There are other trees I can draw from the same Excel sheet that may be useful guides, but they are not evidence either.

No proper conclusion to a problem includes a statement that the tree proves such-and-such.

The conclusion is influenced by what I decide to include in the Excel sheet and the answers I draw from the texts and other materials. It is what I put in the Excel sheet, and my conclusions that are controversial.

Not the tools.



This is how I tentatively divided the Child 209 family tree into branches.

Each of Ebsworth's broadsides is shown at the end of a bold line in a separate cluster of texts.

Each of those clusters is tentatively taken to be a branch of the Child 209 family.

The "Geordie" branch, in red, includes all of Child's texts and some of Bronson's.

The "George of Oxford" branch, in blue, includes most of Bronson's texts.

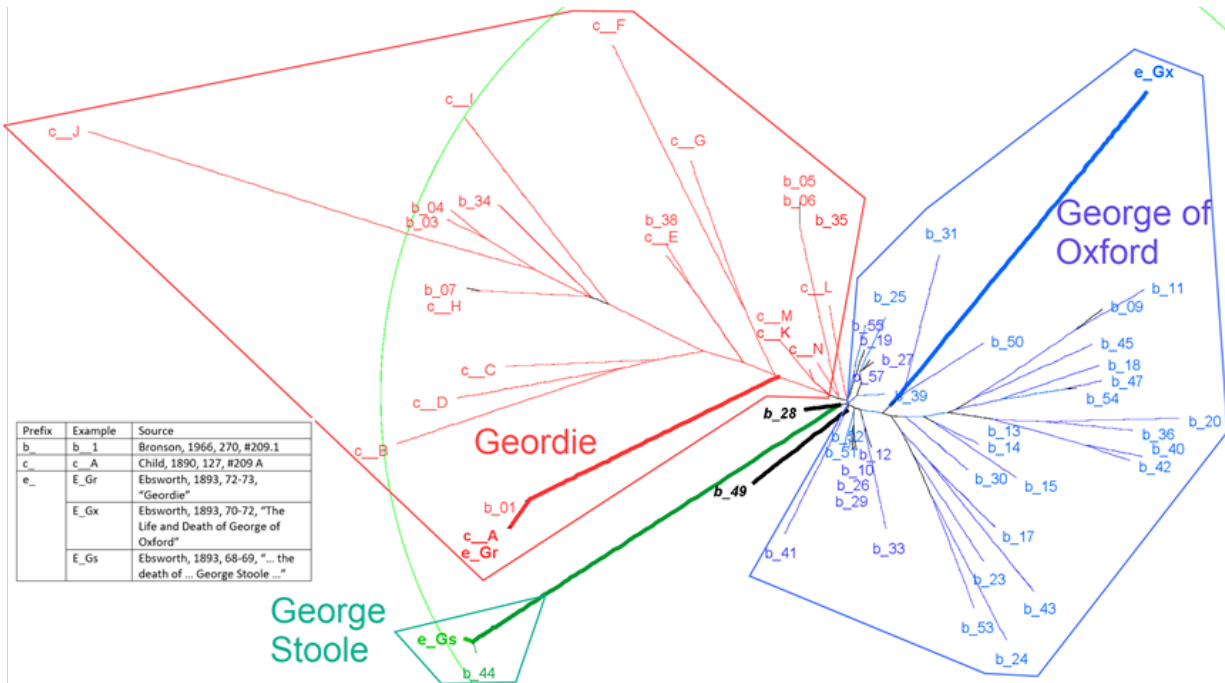
The "George Stoole" branch, in green, only includes the broadside and Bronson's #44.

I reviewed two fragments, Bronson's #28 and #49, that share lines with two branches; I could not choose a suitable branch for either.

Short fragments are bound to be "close." Two eight-line texts can be no further than sixteen lines apart.

I have to compare the texts to decide which, if any, branch is a good fit.

Source	Texts
Geordie	24
George of Oxford	36
George Stoole	2
<i>Not allocated</i>	2
Total	64



Once each text is assigned to a branch or excluded, the investigation can begin.

I am looking for the phrase "morning early."

As I expected, I found some examples in "George of Oxford."

Are the examples incidental, or common enough to be evidence of "commonplace?"

“morning early”

Section 2.3 discusses “the commonplace structure of the opening verse in the Laws 37 family.”

Then it discusses the phrase “morning early” as a possible “commonplace” in “John Riley.”

One of the places it looks is Bronson’s texts for Child 209. The details for that summary came from this analysis of a “Child 209 family.”

Text	Vrs	Ln	Branch	Verse 035, line 02, verse 150 line 02.
e_Gx	035	02a	George of Oxford	all in a misty morning
b_10	035	02b	George of Oxford	one morning very early
b_11	035	02c	George of Oxford	one midsummer morning early
b_12	035	02d	George of Oxford	there I spied so many people
b_17	035	02e	George of Oxford	one midsummer morning so early oh
b_20	035 150	02f 02c	George of Oxford	one misty morning early 'twas in the morning early
b_23	035	02g	George of Oxford	was in the morning early
b_24	035	02c	George of Oxford	one midsummer's morning early
b_26	035	02e	George of Oxford	in a midsummer morning so early
b_29	035	02c	George of Oxford	one midsummer's morning early
b_30	035	02f	George of Oxford	one misty morning early
b_31	035	02h	George of Oxford	one morning bright and early
b_33	035	02h	George of Oxford	one morning bright and early
b_40	035	02i	George of Oxford	'twas early in the morning
b_42	035	02i	George of Oxford	so early in the morning
b_43	035	02g	George of Oxford	'twas one morning early
b_45	035	02c	George of Oxford	one mid-May morning early
b_50	035	02h	George of Oxford	one morning bright and early
b_52	035	02j	George of Oxford	one morning o so early
b_53	035	02g	George of Oxford	it was one morning early

The texts are all in the second line of Excel verse 035. The first line of that verse typically begins, “As was walking over London bridge.”

The nine lines in red include the phrase “morning early.” Not enough to be “typical”—that is, not more than half—for this song, and not convincing as “commonplace.”

“... milk-white steed”

The “same song”?

Section 1.3, “Jargon for this study,” looks at Flemming Andersen’s ballad formula family 11.x, “Go saddle me the black, the black” (Anderson, 1985, 214-218). How is that evaluated in a line-by-line analysis of the Child 209 family? Are all the references to that ballad formula considered the “same line”?

The 64 texts in this “Child 209 family” have 1838 verse lines., That is an average of about 28 lines—7 4-line verses—for each text. Line-by-line analysis examines each line of each text. If two average 28-line texts agree on every line, then they are zero lines apart. In my thinking, they are “the same” song. If the two 28-line texts agree on no lines, they are 56 lines apart and, by my thinking, they are not “the same” song. Even that is a controversial conclusion.

The American versions of Laws N36 and Laws N37—“George Riley” or “John Riley” --share no lines but do share themes and a storyline. They have been considered “the same” song by many.

How many “same lines” do I think it takes to make two texts “the same” song?

I say, “It depends.”

But, in general, the more lines they share, the more closely they are related.

While that may seem controversial enough to put the value of the whole project in question, the problem goes much deeper.

The “same line”?

Flemming Andersen’s ballad formula 11.x is “Go saddle me the black, the black.”

That is usually a single line of text.

Is each of the Child 209 family examples of that “ballad formula” line the “same line” as every other example?

These are just a few of the lines from more than 30 Child ballads that Andersen included in the “Go saddle me the black, the black” family (Andersen, 1985, 216-221). All Child texts belong to the “Geordie” branch of the Child 209 family.

Child #, Vrs	Vol, Page	Line
25 E 6	1.2, 1884, 506	‘O saddle me a steed, father,
65 A 25	2.1, 1885, 115	‘O saddle me the black, the black
72 D 8	_____, 179	‘O saddle a horse to me, he cried,
75 I 10	_____, 212	‘Gar saddle me the black, black steed,
76 B 23	_____, 218	‘Gar saddle to me the black,’ he said,
81 B 4	_____, 245	And saddle me my goode steede,
200 D 13	4.1, 1890, 68	‘Ye’ll saddle to me the good black steed,
208 F 4	_____, 120	He calld upon his saddle-groom To saddle his milk-white steed,
and, from “Geordie”		
209 A 4	4.1, 1890, 127	‘Gar get to me my gude grey steed,
___ B 6	_____, 128	‘Gar sadle to me the black,’ she says
___ C 3	_____, 129	‘Go saddle the black, go saddle the brown,
___ D 8	_____, 130	‘Gar saddle to me the black,’ she says
___ F 7	_____, 132	‘Come saddle to me the bonnie dapple gray,
___ G 3	_____, 132	‘Gar saddle to me the black, black horse;
___ H 8	_____, 133	‘Come saddle to me the bonny brown steed,
___ I 8	_____, 134	‘Come saddle to me the black,’ she says
___ J 12	_____, 136	‘Ye’ll saddle to me the grey, the grey

Andersen writes that differences “in stock epithets”—like “good black steed” as opposed to “gude grey steed”—are “merely ornamental” and “have no significance for the ballad narratives” (p. 26). My question is whether particular “stock epithets” help in distinguishing which branch of a family of songs includes this text.

Here are the rest of the “saddle me” lines from the “Geordie” branch of the Child 209 family.

Text, Vrs	Vol, Page	Line
Ebsworth Geordie 4	7, 1893, 72	‘Gar get to me my gude grey stede
Bronson #1 4	3, 1966, 270	Gar get to me my gude grey steed
____ #3 11	____, 271	Go saddle to me the black horse she cried
____ #4 11	____, 272	Gae saddle to me the grey horse, she cried
____ #5 3	____, 273	Come bridle me up my milk-white steed
____ #6 1	____, 273	Come bridle me up my milk-white steed,
____ #7 4	____, 274	“Come saddle to me the bonny brown steed,
____ #34 8	____, 281	Come saddle to me the black black steed

Here are the “saddle me” lines from the “George of Oxford” branch of the Child 209 family.

Text, Vrs	Vol, Page	Line
Ebsworth George of Oxford 4	7, 1893, 71	“Go, saddle me my milk-white steed
Bronson #11 3	3, 1966, 275	Come bridle my milk white steed
____ #13 1	____, 275	Go bridle me my milk-white steed,
____ #14 1	____, 275-276	Go bridle me my milk-white steed,
____ #15 1	____, 276	Go saddle me my milk-white steed
____ #18 1	____, 277	Come bridle me my milk white steed,
____ #20 2	____, 277	She said, Go saddle me my black,
____ #24 3	____, 278	“So come saddle me my best black horse
____ #30 2	____, 280	Come saddle unto me my milk-white steed,
____ #31 3	____, 280	Go saddle me my milk white steed,
____ #36 1	____, 282	Go saddle me my black, said she
____ #40 2	____, 283	Go saddle up my milkswhite steed,
____ #42 2	____, 284	Go saddle and bridle my milk-white steed,
____ #45 3	____, 286	“Oh, come and saddle my milk-white steed,
____ #47 1	____, 287	Saddle up,, saddle up, my milk-white steed,
____ #54	____, 289	Saddle up, saddle up my milk-white steed

Source	Texts	horse		color		none	no horse
		white	black	grey	brown		
Geordie	24	3	9	6	3	3	1 Note
George of Oxford	36	13	3				20
George Stoolie	2						2

Note: one line specifies both a black and a brown horse.

At least among the lines included in this Child 209 family “skimming” , white and black are in both branches, and are significant but not “typical” in each. Grey, brown, and no color specified are also significant for Geordie, especially if combined. One way is to treat

all 16 “white” lines as “the same”

all 12 “black” lines—including “Go saddle the black, go saddle the brown,”—as “the same”

all 34 other lines as “the same”

Then, for example, the following lines would be “the same.”

“So come saddle me my best black horse
Go saddle to me the black horse she cried
‘Gar saddle me the black, black steed,
‘Ye’ll saddle to me the good black steed,

For this “same line,” there is no difference between “horse” and “steed ” and between “come” and “go,” and “best” and “good” are discarded along with “she cried.”

My guidelines for assigning “same lines” (Attachment 4) are where the controversy should be. The assignment adds no lines (the lines are “the same”) or two lines (or not) to the distance between one text and another.

The program that builds the network and tree makes no decisions.

It simply tallies the distance and displays the differences made by my controversial assignment of “same lines.”

Attachment 6**Convert Excel to Nexus for Line-by-Line Analysis of Song Families****Table of Contents**

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1. Problem

I needed a way to handle large worksheets, with dozens of song texts and hundreds of lines. I finally decided to use an Excel worksheet. That worksheet has song texts as columns and Verse/Line as rows. The nexus script matrix has song texts as rows and Verse/Line as columns.

Excel commands create two text files: one organized with song texts as columns and the other with song texts as rows. Those texts are read by a Bash script that utilizes two awk programs to create the Nexus script for Splits Tree.

2. The TestCase project and its setup

The test case illustrating the procedure is called "TestCase."

That name is part of every folder and almost every file created.

To begin, create a folder named 'mini' in the Documents folder or a subfolder of Documents.

The folder is located in Documents > TestCase. Store the documentation for the clad.sh script and the Bash script itself are also stored in Documents > Test.

You may put all kinds of supporting files in that folder, but the most important file, for our purpose, is the Excel worksheet, named TestCase.xlsx..

When Sheet3 and Sheet4 are created, they are stored in the TestCase subfolder as

TestCaseSheet3.txt

TestCaseSheet4.txt

The nexus file created by clad.sh, and stored in the subfolder, is TestCaseScript.nex.

The log created by clad.sh, TestCaseClad.log, is also stored in this location.

The exception to the naming rule is profile.txt, which is in the TestCase subfolder, but must be named exactly profile.txt.

There are nine texts and a null case in the test case. The texts are Word files with filenames _004, _005, _013, _014, _032, _033, _034, _066, and _081 stored in TestCase refs.

.

They are each listed in a reference text file: TestCaseRefs.txt.

3. The Excel worksheet.

3.1 Sheet1.

The Excel worksheet--Sheet1--that illustrates this procedure is the “TestCase” test case. It, and all the other files used and created by the procedure, are in the directory “E:\Users\benan\Documents\Traditional Ballad Index\SPLITS TREE 4\TestCase. All the Excel sheets are in the workbook TestCase.xlsx in that folder. Sheet1 is the source worksheet.

The TestCase.xlsx file is too large to be displayed in a single screenshot.

The file is four verses. The first two verses are

[illegible]

The third and fourth verses are.

A	B	C	D	E	F	G	H	I	J	K	L	M
1	Text		004	005	013	014	032	033	034	066	081	HUB
3	Vrs Ln	Line text	1850	1881	1968	1984	1916	1927	1939	1939	1893	
003	01a	[I said] (young may fair maiden fair maid kind miss o maid) what makes you differ [so]	x	x				x	x		x	
38	003	01b [oh] [my] fairest creature (the with) pride of nature			x	x						
39	003	02a from (all the rest of any other all) (womankind woman kind [your] [family and] female kind)	x	x			x	x			x	
40	003	02b why do you differ from all female kind			x	x						
41	003	03a [(for and)] (you are you're) [(so] ([young and] youthful genteel) a fair one too fair) [both] [(sweet fair tall) (and an')] (pretty [too] handsome)	x	x	x	x	x	x				
42	003	03b For fair thou art of comely part									x	
44	003	04a (and unto marriage sure it's to marry you and for all for to wed me pray be inclined	x			x		x			x	
45	003	04b to marry you [love] I (am much inclined would incline)		x	x		x					
46	004	01a [(she said she says said she)] [(kind sir young man)] ((the truth I will to 'tis true I sure it's to marry I now shall tell you	x	x	x						x	
47	004	01b kind sir kind sir I could have married				x						
48	004	01c [she says] [oh no] kind sir if I must plainly tell you						x		x		
49	004	01d although I tarry I can plainly tell you							x			
50	004	02a I [(should might could)] have [been] (wed married promised) [this] (three five six) ([of long] years months) (ago or more)	x	x	x	x		x	x	x		
51	004	02b (some two or three long it was five) years ago					x				x	
52	004	03a (to unto but for) (Jamie one [John]) (Reilly Riley O'Reilly) (that liv'd I all in from who lived in who left this) (Dublin this country the County Cavan)	x	x	x	x		x	x			
53	004	03b (all to a man who they called to one by name) Johnny Riley					x			x		
54	004	03c I wedded to young Willy was									x	
55	004	04a [he is] the cause of all my woe	x								x	
56	004	04b ('tis he twas he I'm afraid he'll who was who's been has been) (that proved prove the cause of) my [sad] overthrow		x	x		x	x	x	x		
57	004	04c which oft times grieves my poor heart full sore				x						

Each row represents a line in the text.

Column A is a verse number. It is not the actual number of the verse in a particular text. When comparing different songs, each will have its verse 001, so the verse 001s will be scattered throughout the sheet.

Column B is a line number. The number itself is not essential, but the convention is to have what is usually the first line of the verse as 01a. Other versions of the first line are 01b, 01c, and so on.

The second line of a verse is 02a,

Comments for the verse may be numbered 00a, 00b,

Column C is an Extended BNF syntax analysis for each line, where there are versions of the line that are considered essentially the same text.

Sheet1 structure

The nine texts are columns D through L, and the null case is column M.

The name used for each throughout the example is in row 1, labeled 'Text'.

	A	B	C	D	E	F	G	H	I	J	K	L	M
1		Text		004	005	013	014	032	033	034	066	081	HUB

TestCase.xlsx is an arbitrary extract of a real study.

The extract is arbitrary, and while it is sufficient for a test, it is not realistic.

For example, an “x” in a cell means that that column’s text included an example of that row’s verse and line.

In TestCase.xlsx, column M--labelled “HUB”--has no “x”; in a real study, every column would have at least one “x”.

The reference list

Row 1 shows a text name for each text.

	A	B	C	D	E	F	G	H	I	J	K	L	M
1		Text		004	005	013	014	032	033	034	066	081	HUB

The text name is a code explained in the Word document TestCase Songs.

TestCase Songs			Page 1 of 1
<i>Gp #</i>	<i>Year</i>	<i>Reference</i>	
<u>004</u>	1850	Christie and Christie, 1881, v.2 242-243, “The Forsaken Maiden”	
<u>005</u>	1881	Universal Irish Song Book, 1881, 103, “Young Riley”	
<u>013</u>	1968	MacDonough, 1968, “O’Reilly of the County Cavan”	
<u>014</u>	1984	ni Dhomhnaill, 1984, “As I Roved Out from the County Cavan”	
<u>032</u>	1916	Wyman and Brockway, 1916, 34-37, “John Riley”	
<u>033</u>	1927	Randolph, 1980, vol.1 262-263, #56A “John Riley”	
<u>034</u>	1939	Randolph, 1980, vol.1 263-264, #56B “John Riley’s Courtship”	
<u>066</u>	1939	Cazden, Haufrecht and Studer, 1982, 107-109, #22 “Johnny Reilly”	
<u>081</u>	1893	Baring-Gould. 1893. #ciii.A. “The Lowlands of Holland” also see Bronson, 1962, 425, #92.15 “[Lowlands of Holland]”	

The year is the year the text was printed or collected.

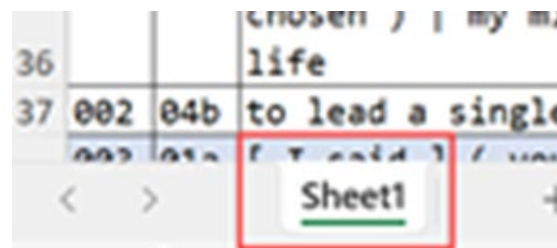
It is included in the bottom row of the heading.

Reformat the .xlsx file, preparing for .nex file creation

Sheet1.

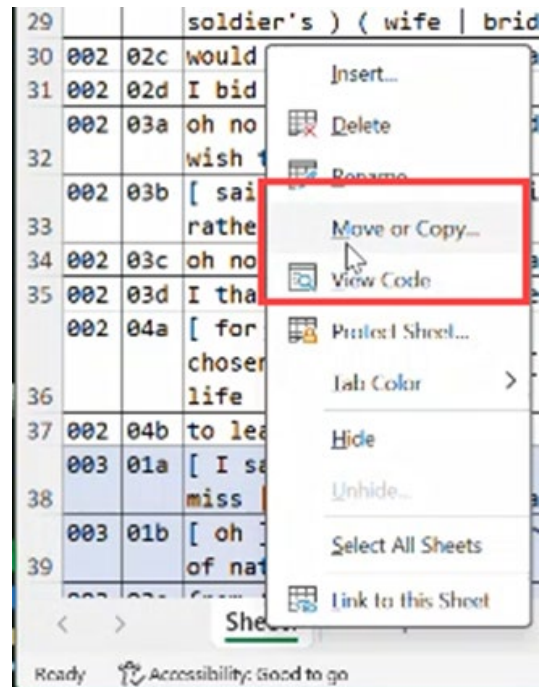
	A	B	C	D	E	F	G	H	I	J	K	L	M
1		Text		004	005	013	014	032	033	034	066	081	HUB
3	Vrs	Ln	Line text	1850	1881	1968	1984	1916	1927	1939	1939	1893	
4	001	01a	as I (went over was walking through roved out from) the County [of] (Caven Cavan)	x	x		x						
5	001	01b	when first I came to the county Cavan			x							
6	001	01c	as I walked out one mornin' early						x	x			
7	001	01d	one evening as I walked out									x	
8	001	01e	on walking out one summer's morning					x					
9	001	02a	to see the beauties that men delight	x									
10	001	02b	all for to view the sweet charms of life		x								
11	001	02c	to view the [green] banks of [the] sweet Lough Ree			x	x						
12	001	02d	to take (the th') cool (and an') pleasant air					x	x	x			
13	001	02e	down by a river side									x	
14	001	03a	[it was] there I (did see saw spied) [one] a [sweet] (lovely beautiful) creature	x					x	x			
15	001	03b	there I beheld a most clever woman		x								
16	001	03c	I fell (in love with a courting) [and] (a some) [pretty] fair (maid one)			x	x						
17	001	03d	I spied a fair and most beautiful damsel					x					
18	001	03e	there came that way a captain gay									x	
19	001	04a	(that looked like she appeared to me) [to be] an angel bright	x	x								
20	001	04b	she appeared to me like the queen of May			x	x						
21	001	04c	(her cheeks were [she] appeered to me) like [some] (lily lillies) fair					x	x	x			
22	001	04d	would have me for his bride									x	
23	002	01a	I said to her thou most lovely creature	x									
24	002	01b	I said fair maiden now could you fancy		x								
25	002	01c	I (asked her kindly kindly askd her) if she would marry			x	x						
26	002	01d	[then] I (went stepped) up to her (saying [an'] [I] kindly (ask asked) her)					x	x	x			
27	002	01e	o pretty maid to me he said									x	
28	002	02a	I wish you'd be a sailor's wife	x									
29	002	02b	(all for to or (if when) she'd she would) be a [(young poor bold)] (sailor's seaman's soldier's) (wife bride)		x	x	x		x	x			
30	002	02c	would you like to be a sailor's wife					x					
31	002	02d	I bid thee be my wife									x	
32	002	03a	oh no [kind sir] [said she] I (will never don't wish to) marry	x					x				
33	002	03b	[said she] [oh no] kind sir (I would I'd) (rather sooner) tarry		x	x	x			x			
34	002	03c	oh no oh no she quickly answered					x					
35	002	03d	I thank you sir but I prefer									x	
36	002	04a	[for] ((I I've) (do] choose [always] chosen) my mind is) [to (lead live)] a single life	x	x	x	x	x	x	x			
37	002	04b	to lead a single life									x	

Copy it and create sheet2.

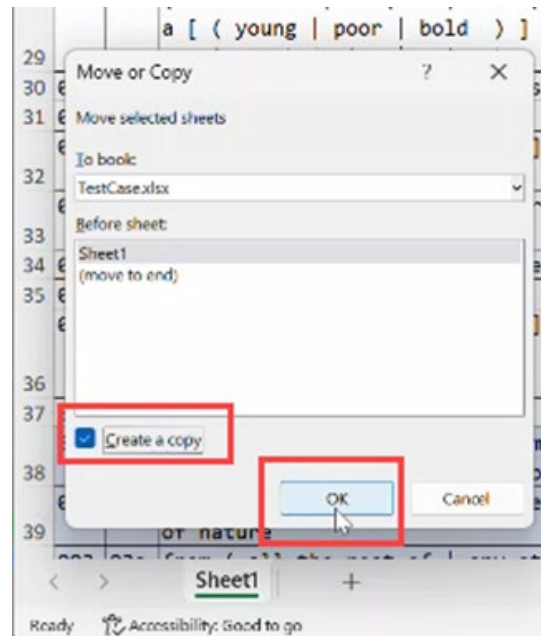


Right-click on
"Sheet1"

Select
Move or Copy



Select
Create a copy



OK

Sheet1 (2) is a copy of Sheet1.

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1			Taxa	a001	a002	a003	a004	a005	a006	c007	c008	c009	c010	c011		
2			Roud	267	267	267	6856	267	---	4720	4720	4720	4720	6856		
3	Vrs	Ln	Line text	Such1	Uky2	Catn	Chrs1	USB	Mitch	Reidy	Dlany	Leach	OLch1	TanD1		
4	001	01a	as I (was walking through went over roved out through) the county [of] Cavan	x	x	x	x	x	x							
5	001	01b	as I roved out one summer morning							x						
6	001	01c	first in dis country I came a stranger									x				
7	001	01d	when first I came into this country										x			
8	001	01e	as I weent in by Inverness shire											x		
9	001	02a	[all for] to view the (sweet charms of life bright scenes of light sweet flowers of May)	x	x	x		x	x	x						
10	001	02b	to see the beauties that men delight				x									
11	001	02c	[it was] to view [dose fields and] (dose meadows the sweet flowers) gay									x	x			
12	001	02d	it was to view the brave Loch Ness												x	
13	001	03a	there I beheld a most clever woman	x	x	x		x								
14	001	03b	there I did see one a lovely creature				x									
15	001	03c	who should I spy but the handsome fair one						x							
16	001	03d	[where] I [then] fell [to] courting a (pretty fair neat young) (maid girl)							x		x	x			
17	001	03e	it was then I spied a fair young maiden													x
18	001	04a	(she [that] (appeared appear'd looked) [to me] (like to be) an angel bright	x	x	x	x	x	x							
19	001	04b	(she appeared to me like I really thought she was) the queen (of May herself)							x		x	x	x		
20	002	01a	I said fair maiden (now how) could you fancy [me]	x	x	x		x								
21	002	01b	I said to her thou most lovely creature				x									
22	002	01c	[it was then] I asked (this fair one her) [kindly] [if] (she would would she) marry						x	x			x	x		
23	002	01d	I gently asked her if she would fancy									x				
24	002	02a	(all for and like or (would she (be so as choose if she'd)) (to be become) a (young] sailor's light horseman's) (bride wife)	x	x	x		x	x	x		x	x	x		
25	002	02b	I wish you'd be a sailor's wife				x									
26	002	03a	((says said) she she says oh no) kind sir (I would I'd) rather tarry	x	x	x		x	x	x		x	x	x		
27	002	03b	oh no said she I will never marry				x									
28	002	04a	[for] [and] [that] ([I I would I'd]) [(choose mean love)] to [(lead live)] (a the that) [(sweet quite)] single life	x	x	x	x	x	x	x		x	x	x		
29	002	00a	(* this row and column k test the assumption "exclude constant" *)													
30																
31																
32																
33																

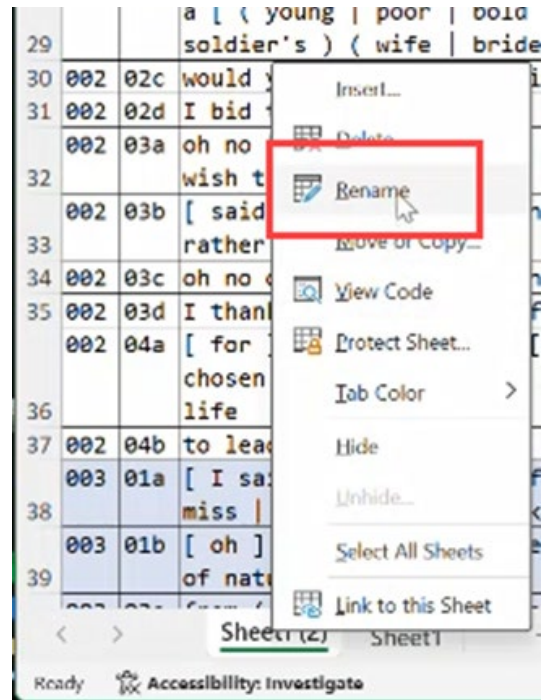
Sheet1 (2)

38	003	01a	[I said] (young may miss o maid) what
39	003	01b	[oh] [my] fairest of nature

Right-click on
Sheet1 (2)

Sheet1 (2)

Select
Rename

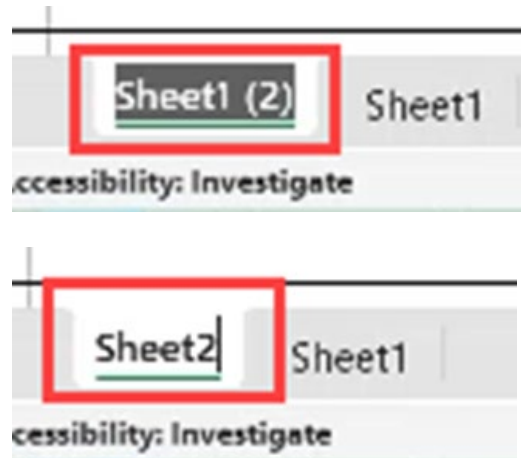


Change

Sheet1 (2)

to

Sheet2



The same copy and rename sequence will be used to create Sheet3 and Sheet4.

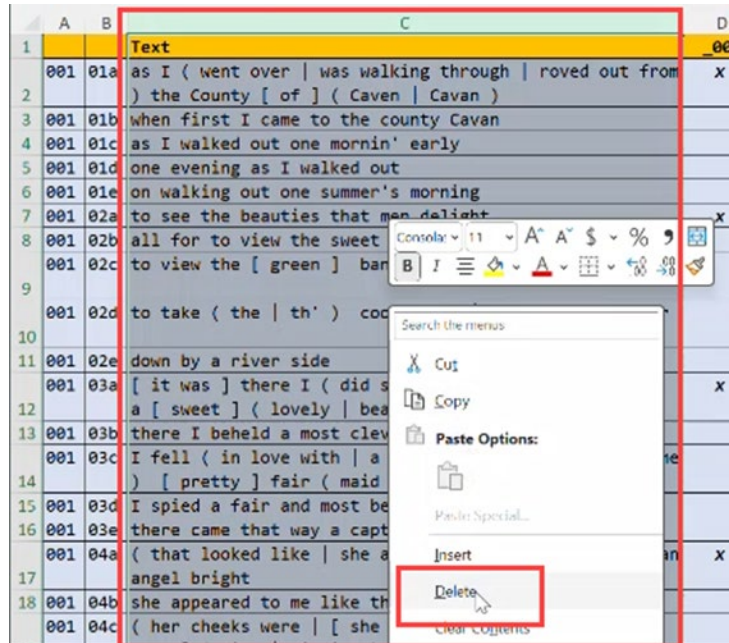
3.2 Sheet2.

A B		C	D	E	F	G	H	I	J	K	L	M
Text			004	005	013	014	032	033	034	066	081	HUB
Vrs	Ln	Text	1850	1881	1968	1984	1916	1927	1939	1939	1893	
001	01a	as I (went over was walking through roved out from) the County [of] (Caven Cavan)	x	x		x						
001	01b	when first I came to the county Cavan			x							
001	01c	as I walked out one mornin' early						x	x			
001	01d	one evening as I walked out									x	
001	01e	on walking out one summer's morning					x					
001	02a	to see the beauties that men delight	x									
001	02b	all for to view the sweet charms of life		x								
001	02c	to view the [green] banks of [the] sweet Lough Ree			x	x						
001	02d	to take (the th') cool (and an') pleasant air					x	x	x			
001	02e	down by a river side									x	
001	03a	[it was] there I (did see saw spied) [one] a [sweet] (lovely beautiful) creature	x					x	x			
001	03b	there I beheld a most clever woman		x								
001	03c	I fell (in love with a courting) [and] (a some) [pretty] fair (maid one)			x	x						
001	03d	I spied a fair and most beautiful damsel					x					
001	03e	there came that way a captain gay									x	
001	04a	(that looked like she appeared to me) [to be] an angel bright	x	x								
001	04b	she appeared to me like the queen of May			x	x						
001	04c	(her cheeks were [she] appeared to me) like [some] (lily lillies) fair					x	x	x			
001	04d	would have me for his bride									x	
002	01a	I said to her thou most lovely creature	x									
002	01b	I said fair maiden now could you fancy		x								
002	01c	I (asked her kindly kindly askd her) if she would marry			x	x						
002	01d	[then] I (went stepped) up to her (saying [an'] [I] kindly (ask asked) her)					x	x	x			
002	01e	o pretty maid to me he said									x	
002	02a	I wish you'd be a sailor's wife	x									
002	02b	(all for to or (if when) she'd she would) be a [(young poor bold)] (sailor's seaman's soldier's) (wife bride)		x	x	x		x	x			
002	02c	would you like to be a sailor's wife					x					
002	02d	I bid thee be my wife									x	
002	03a	oh no [kind sir] [said she] I (will never don't wish to) marry	x					x				
002	03b	[said she] [oh no] kind sir (I would I'd) (rather sooner) tarry		x	x	x			x			
002	03c	oh no oh no she quickly answered					x					
002	03d	I thank you sir but I prefer									x	
002	04a	[for] ((I I've) ([do] choose [always] chosen) my mind is) [to (lead live)] a single life	x	x	x	x	x	x	x			
002	04b	to lead a single life									x	
003	01a	[I said] (young may fair maiden fair maid kind miss o maid) what makes you differ [so]	x	x			x	x			x	
003	01b	[oh] [my] fairest creature (the with) pride of nature			x	x						

While character labels are not included in the Nexus script, the Verse/Line IDs are the best reference for what lines are referred to when following up on Splits Tree results. The line text of column C is not needed since it can be found from Verse/Line and has no place in the nexus script being built. Delete column C.

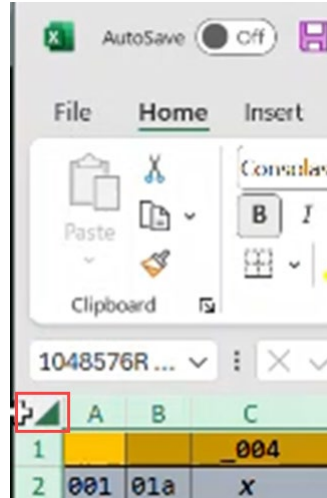
Select column C.

Right-click and delete column C.



Sheet2 has only row 1 for taxa labels and columns A and B for character labels.

	A	B	C	D	E	F	G	H	I	J	K	L
1			_004	_005	_013	_014	_032	_033	_034	_066	_081	HUB
2	001	01a	x	x		x						
3	001	01b			x							
4	001	01c						x	x			
5	001	01d									x	
6	001	01e					x					

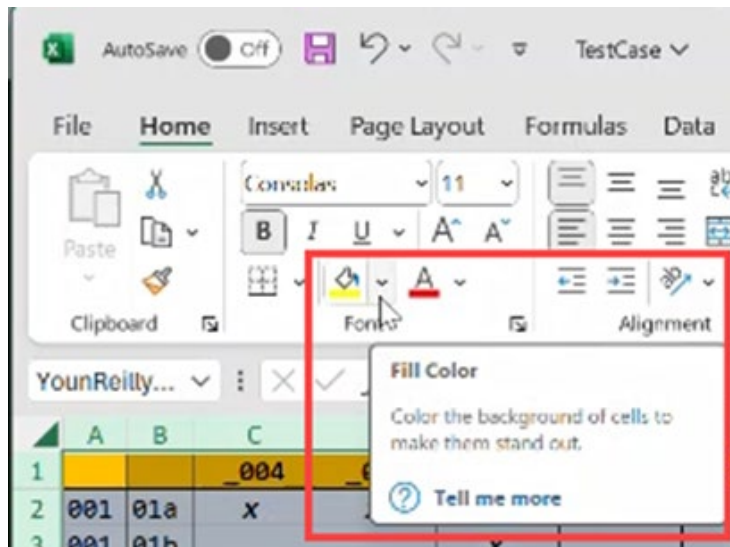


Select the upper left corner of Sheet2.

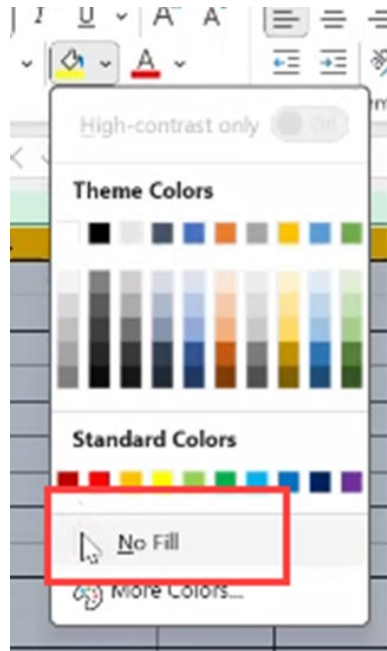
	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S
1			004	005	013	014	032	033	034	066	081	HUB							
2	001	01a	X	X		X													
3	001	01b			X														
4	001	01c						X	X										
5	001	01d									X								
6	001	01e					X												
7	001	02a	X																
8	001	02b		X															
9	001	02c			X	X													
10	001	02d					X	X	X										
11	001	02e									X								
12	001	03a	X					X	X										
13	001	03b		X															
14	001	03c			X	X													
15	001	03d					X												
16	001	03e									X								
17	001	04a	X	X															
18	001	04b			X	X													
19	001	04c					X	X	X										
20	001	04d									X								
21	002	01a	X																
22	002	01b		X															
23	002	01c			X	X													
24	002	01d					X	X	X										
25	002	01e									X								
26	002	02a	X																
27	002	02b		X	X	X		X	X										
28	002	02c					X												
29	002	02d									X								
30	002	03a	X					X											
31	002	03b		X	X	X			X										
32	002	03c					X												
33	002	03d									X								
34	002	04a	X	X	X	X	X	X	X										
35	002	04b									X								
36	003	01a	X	X			X	X			X								
37	003	01b			X	X													
38	003	02a	X	X			X	X			X								
39	003	02b			X	X													
40	003	03a	X	X	X	X	X	X											
41	003	03b									X								
42	003	04a	X			X		X			X								
43	003	04b		X															
44	003	04c			X		X												
45	004	01a	X	X	X						X								
46	004	01b				X													
47	004	01c					X												
48	004	01d						X	X	X									
49	004	01e							X										
50	004	02a	X	X	X	X		X	X	X	X								
51	004	02b					X				X								
52	004	03a	X	X	X	X		X	X	X									
53	004	03b					X			X									
54	004	03c									X								

That selects the entire table.

Select the Fill Colors icon in the ribbon.



Select
No Fill



Sheet2 has no color.

A screenshot of an Excel spreadsheet titled 'Sheet2'. The spreadsheet has columns A through S and rows 1 through 54. The data is organized into groups of rows, each starting with a row number and a label in column A. The data cells contain 'x' marks, indicating a binary or categorical response. The spreadsheet is displayed in a standard Excel interface with a ribbon at the top and a status bar at the bottom.

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S
1																			
2	001	01a	x	x		x			033	034	066	001	HUB						
3	001	01b			x														
4	001	01c						x	x										
5	001	01d										x							
6	001	01e					x												
7	001	02a	x																
8	001	02b		x															
9	001	02c			x	x													
10	001	02d					x	x	x										
11	001	02e									x								
12	001	03a	x					x	x										
13	001	03b		x															
14	001	03c			x	x													
15	001	03d					x												
16	001	03e										x							
17	001	04a	x	x															
18	001	04b			x	x													
19	001	04c					x	x	x										
20	001	04d										x							
21	002	01a	x																
22	002	01b		x															
23	002	01c			x	x													
24	002	01d					x	x	x										
25	002	01e										x							
26	002	02a	x																
27	002	02b		x	x	x		x	x										
28	002	02c					x												
29	002	02d										x							
30	002	03a	x					x											
31	002	03b		x	x	x			x										
32	002	03c					x												
33	002	03d										x							
34	002	04a	x	x	x	x	x	x	x										
35	002	04b																	
36	003	01a	x	x			x	x											
37	003	01b			x	x													
38	003	02a	x	x			x	x				x							
39	003	02b			x	x													
40	003	03a	x	x	x	x	x	x											
41	003	03b																	
42	003	04a	x			x		x				x							
43	003	04b		x															
44	003	04c			x		x												
45	004	01a	x	x	x							x							
46	004	01b				x													
47	004	01c					x												
48	004	01d						x		x									
49	004	01e								x									
50	004	02a	x	x	x	x			x	x	x								
51	004	02b					x												
52	004	03a	x	x	x	x			x	x	x								
53	004	03b					x					x							
54	004	03c											x						

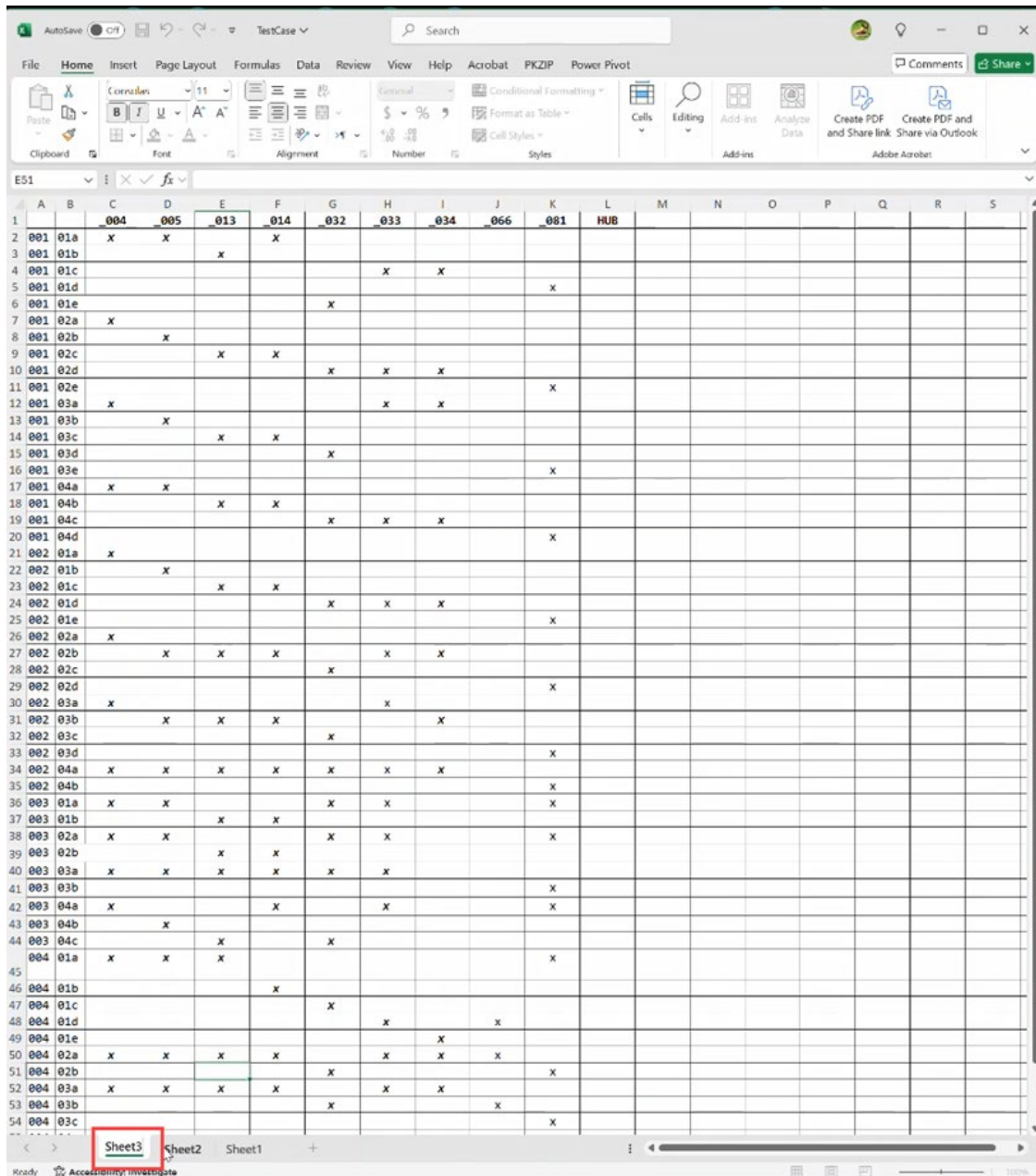
3.3 Sheet3.

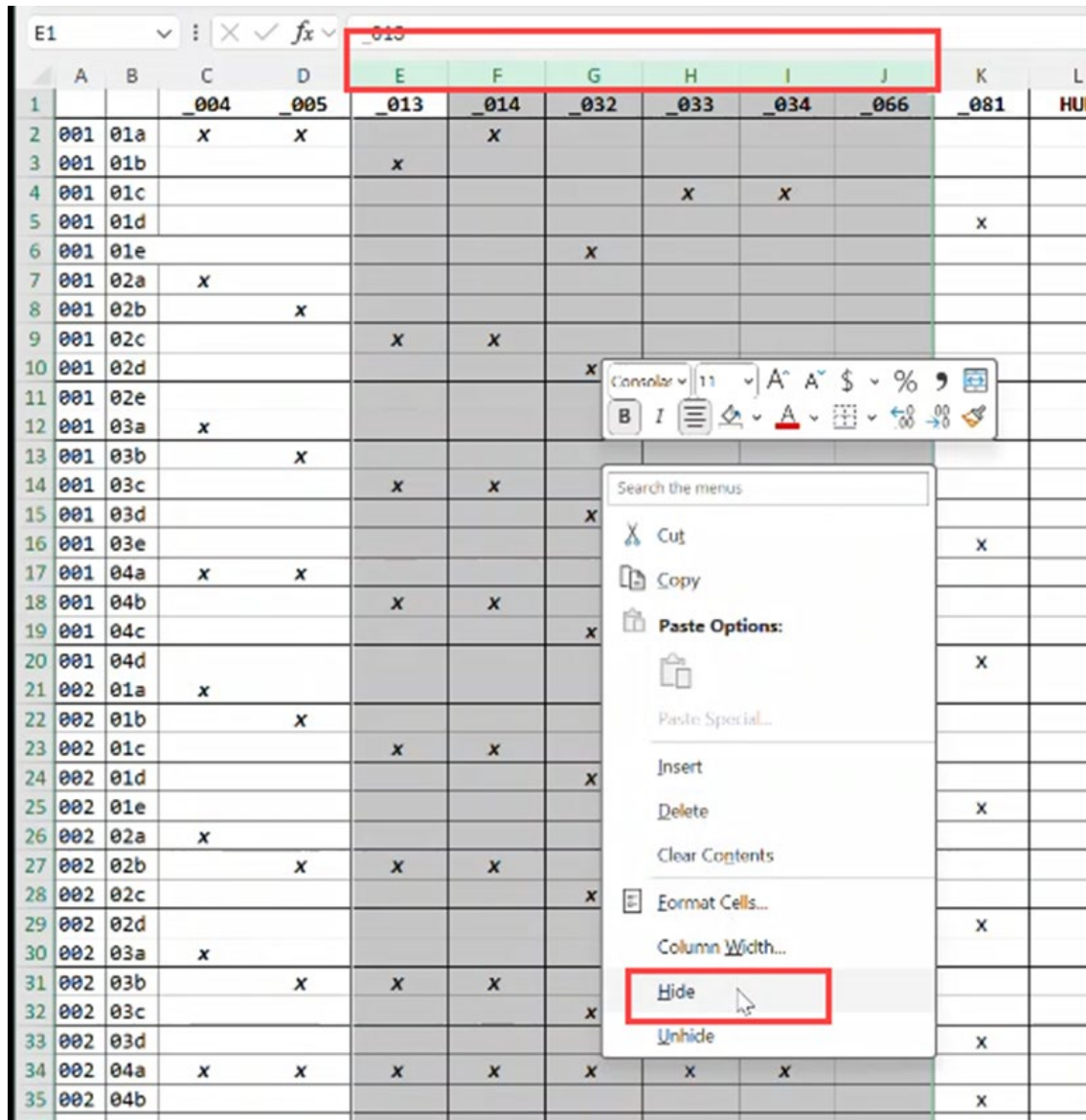
The objective for creating Sheet3 is to combine the character label columns A and B.

Then columns A and B are to be deleted so that the character label occupies only a single column.

Suppose you hide rows before propagating a formula, use Ctrl-D rather than propagating a change, instead of dragging it. In this test, rows and columns are hidden to illustrate the procedure.

Copy sheet2 to Sheet3.





Select columns E through J, for example.

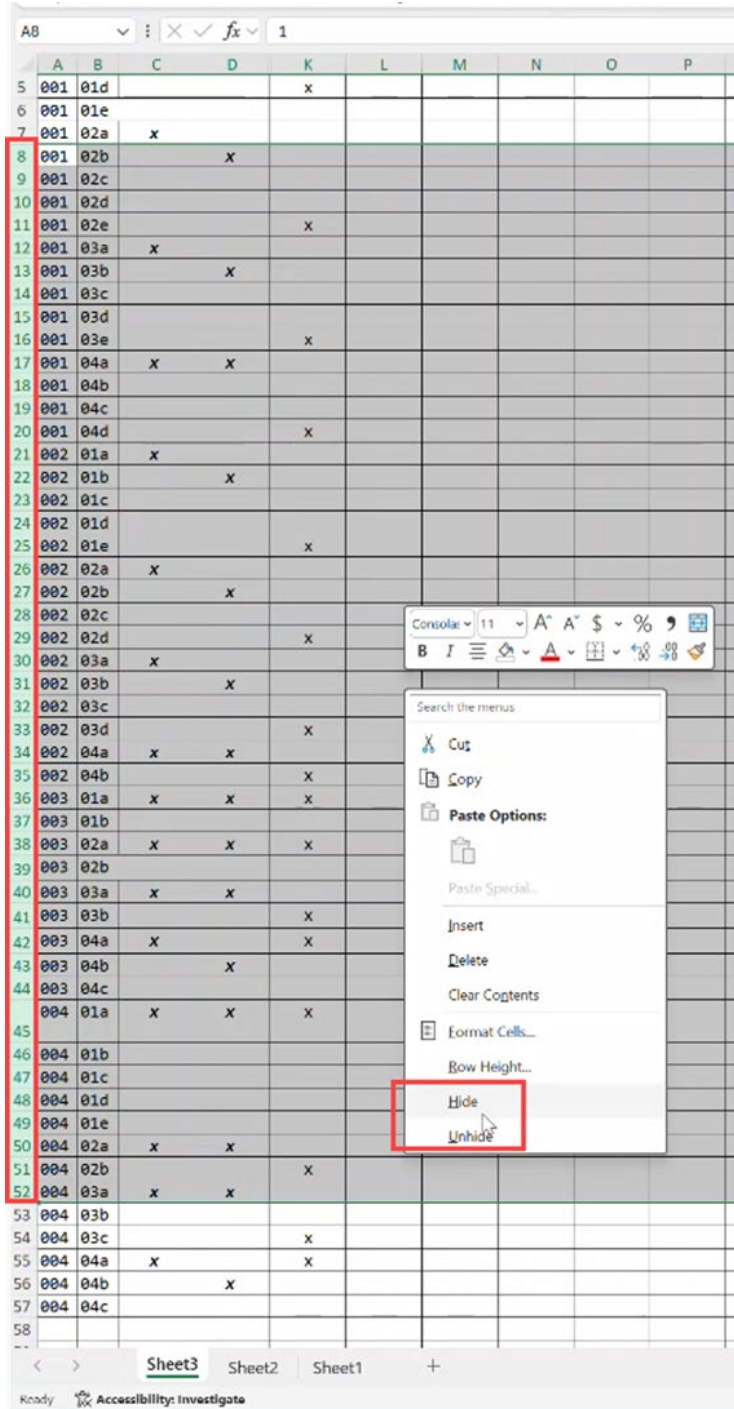
Right click.

Select Hide.

Columns E through J are hidden.

	A	B	C	D	K	L
1			_004	_005	_081	HUB
2	001	01a	x	x		
3	001	01b				
4	001	01c				
5	001	01d			x	

Select rows 8 through 52, for example.



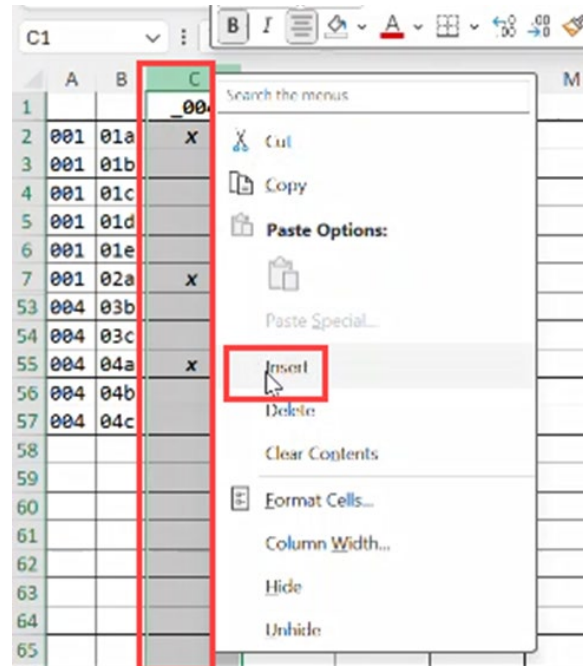
Right click.
Select Hide.

	A	B	C	D	K	L	M
1			_004	_005	_081	HUB	
2	001	01a	x	x			
3	001	01b					
4	001	01c					
5	001	01d			x		
6	001	01e					
7	001	02a	x				
53	004	03b					
54	004	03c			x		
55	004	04a	x		x		
56	004	04b		x			
57	004	04c					
58							
59							

Rows 8 through 52 are hidden.

At this point, columns A and B are 4 wide.

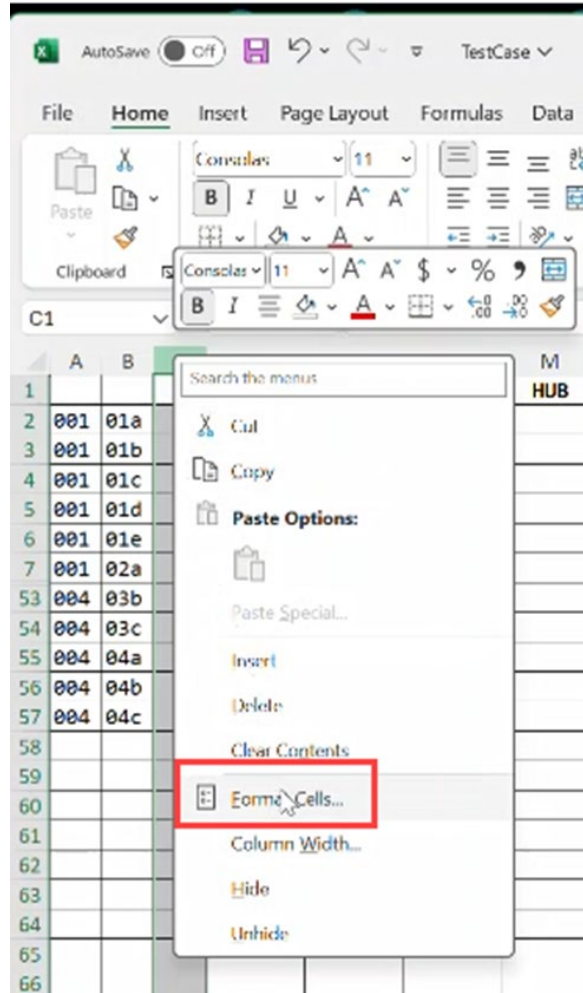
Right-click column C.



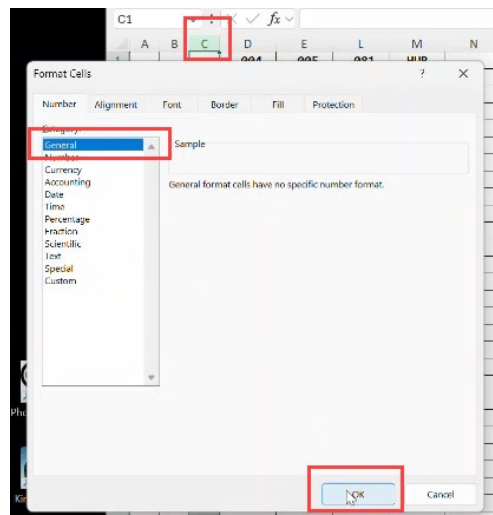
Select Insert

Column C is inserted.
It inherits column B's width 4.

Right click.
Select Format Cells



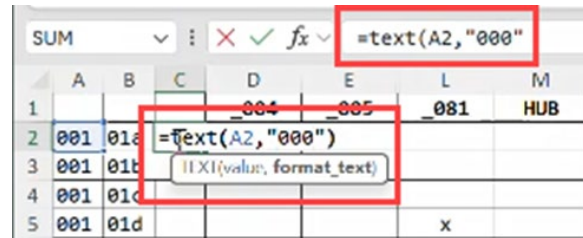
Select General
(without this step, the =text step for cell C2 fails.)



OK

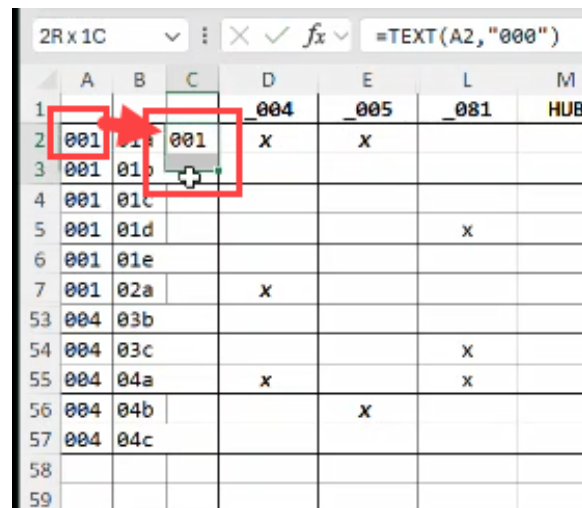
The new column C contains text cells that do not suppress leading zeroes.

Select cell C2 and type
=text(A2,"000")



Cell C2 is set to "001"

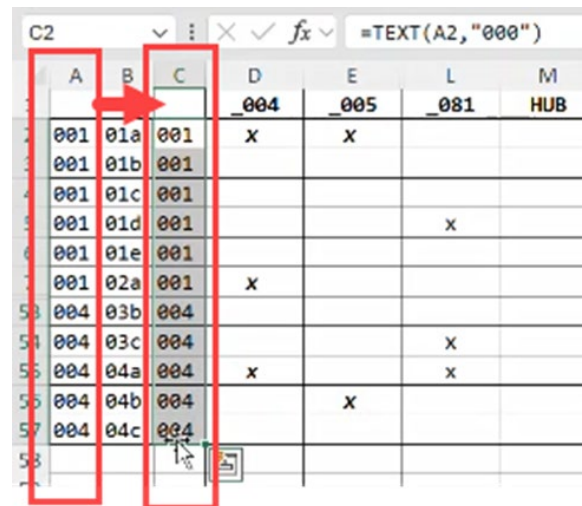
To propagate the formula for all of column C, select cell C2.



CTRL -D to fill the column

Column C now has the contents of column A.

While the columns appear identical, the format of column C ensures that its leading zeroes are not lost when used as a source for concatenation.



Insert a new column to the left of column E.

New column E cells contain the concatenation, with leading zeroes preserved, of the corresponding cells of column C and D. Each cell will contain 6 characters. The width is 8.

Make the format of cell E2=concat(C2,D2)

[illegible]

Propagate the formula for column E.

Column E now has the single-character label we want. Since the column E formula refers to columns C and D, and those columns refer to columns A and B, deleting any of those columns destroys the values in column E.

[illegible]

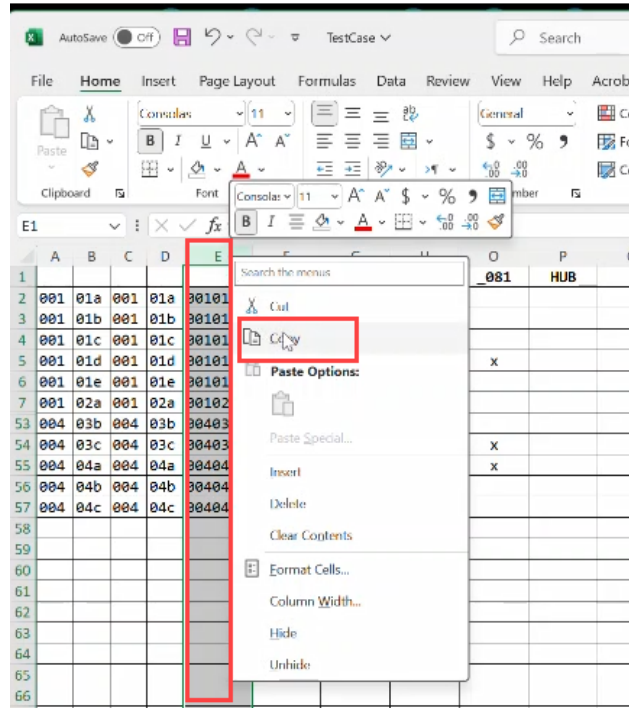
Insert a new column to the left of column F.

It inherits the width of column E.
The new column F cells contain the value, not the formula derived string, of the corresponding cell in column E. Each cell of column F will contain 6 characters. The width is 8.

[illegible]

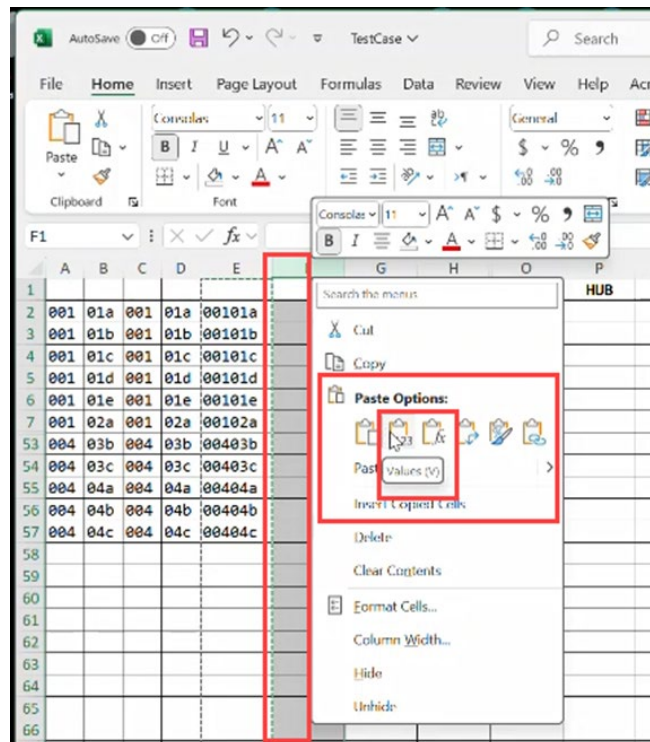
Select column E.

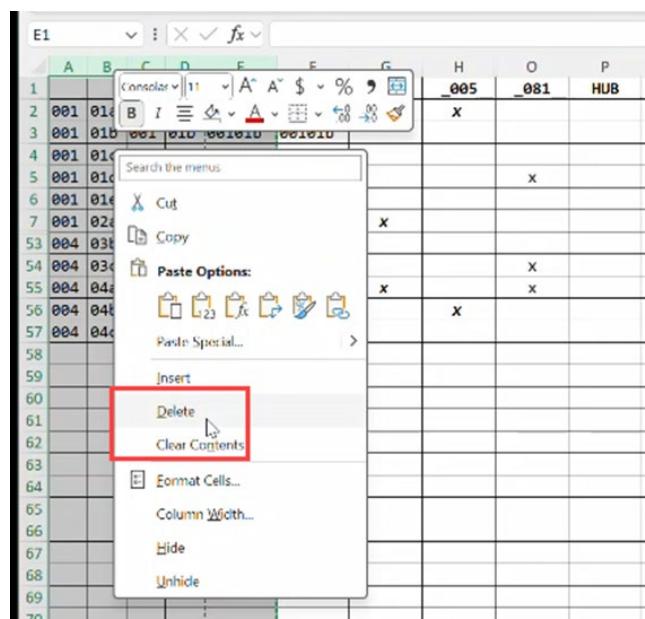
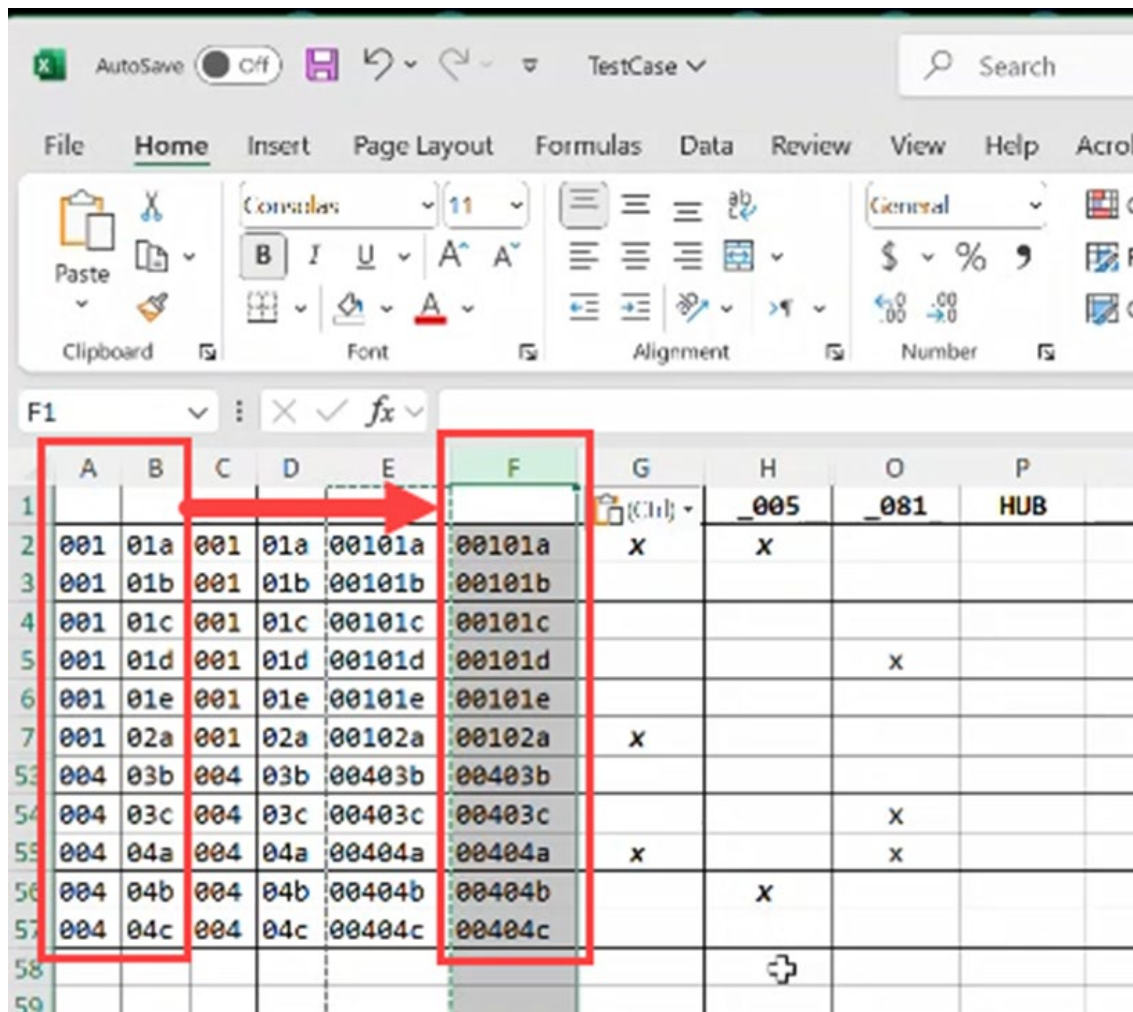
Select
Copy
Note the change in propagation
method.



Select column F.

Select
Paste option Values(V)





Delete columns A through E,

When the current columns A through C are deleted, the values in the new column A are preserved.

	A	B	C	J	K	L
1		_004	_005	_081	HUB	
2	00101a	X	X			
3	00101b					
4	00101c					
5	00101d			X		
6	00101e					
7	00102a	X				
53	00403b					
54	00403c			X		
55	00404a	X		X		
56	00404b		X			
57	00404c					
58						

Unhide the hidden rows and columns.

	A	B	C	D	E	F	G	H	I	J	K
1		004	005	013	014	032	033	034	066	081	HUB
2	00101a	X	X		X						
3	00101b			X							
4	00101c						X	X			
5	00101d									X	
6	00101e					X					
7	00102a	X									
8	00102b		X								
9	00102c			X	X						
10	00102d					X	X	X			
11	00102e									X	
12	00103a	X					X	X			
13	00103b		X								
14	00103c			X	X						
15	00103d					X					
16	00103e									X	
17	00104a	X	X								
18	00104b			X	X						
19	00104c					X	X	X			
20	00104d									X	
21	00201a	X									
22	00201b		X								
23	00201c			X	X						
24	00201d					X	X	X			
25	00201e									X	
26	00202a	X									
27	00202b		X	X	X		X	X			
28	00202c					X					
29	00202d									X	
30	00203a	X					X				
31	00203b		X	X	X			X			
32	00203c					X					
33	00203d									X	
34	00204a	X	X	X	X	X	X	X			
35	00204b									X	
36	00301a	X	X			X	X				
37	00301b			X	X						
38	00302a	X	X			X	X			X	
39	00302b			X	X						
40	00303a	X	X	X	X	X	X				
41	00303b									X	
42	00304a	X			X		X				
43	00304b		X							X	
44	00304c			X		X					
45	00401a	X	X	X						X	
46	00401b				X						
47	00401c					X					
48	00401d						X		X		
49	00401e							X			
50	00402a	X	X	X	X		X	X	X		
51	00402b					X				X	
52	00403a	X	X	X	X		X	X			
53	00403b					X			X		
54	00403c									X	

Examine all the values in column A. Be sure they are in the right Verse/Line 6-character format. If any value is invalid, go back to Sheet1 and correct that row. Then delete Sheets 2, 3, and 4 and repeat the procedure.

3.4 Sheet4

The objective for creating Sheet4 is to copy Sheet3, transforming Sheet3 columns to Sheet4 rows and Sheet3 rows to Sheet4 columns.

Copy Sheet3 to Sheet4.

AutoSave

TestCase

Search

FileHomeInsertPage LayoutFormulasDataReviewViewHelpAcrobatPKZIPPower Pivot

Clipboard

Font

Alignment

Number

Styles

Conditional Formatting

Format as Table

Cell Styles

Cells

Editing

Add-ins

Analyze Data

Create PDF and Share link

Share via Outlook

Comments

Share

G65

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R
16	00103e									X								
17	00104a	X	X															
18	00104b			X	X													
19	00104c					X	X	X										
20	00104d																	
21	00201a	X								X								
22	00201b		X															
23	00201c			X	X													
24	00201d					X	X	X										
25	00201e									X								
26	00202a	X																
27	00202b		X	X	X		X	X										
28	00202c					X												
29	00202d																	
30	00203a	X					X											
31	00203b		X	X	X			X										
32	00203c					X												
33	00203d									X								
34	00204a	X	X	X	X	X	X	X										
35	00204b																	
36	00301a	X	X			X	X			X								
37	00301b			X	X													
38	00302a	X	X			X	X			X								
39	00302b			X	X													
40	00303a	X	X	X	X	X	X											
41	00303b									X								
42	00304a	X			X		X			X								
43	00304b		X															
44	00304c			X		X												
45	00401a	X	X	X						X								
46	00401b				X													
47	00401c					X												
48	00401d						X		X									
49	00401e							X										
50	00402a	X	X	X	X		X	X	X									
51	00402b					X												
52	00403a	X	X	X	X			X										
53	00403b					X			X									
54	00403c									X								
55	00404a	X								X								
56	00404b		X	X		X	X	X	X									
57	00404c				X													
58																		
59																		
60																		
61																		
62																		
63																		
64																		
65																		
66																		
67																		
68																		
69																		

Sheet4

Sheet3

Sheet2

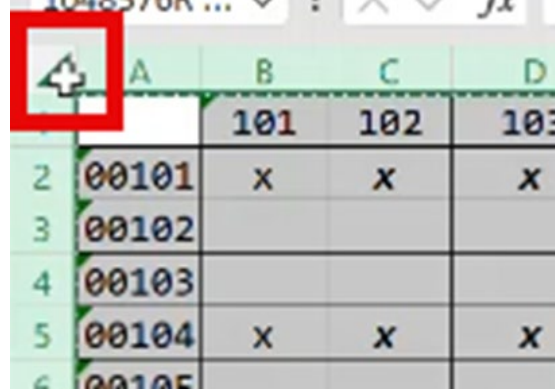
Sheet1

+

ReadyAccessibility: Investigate

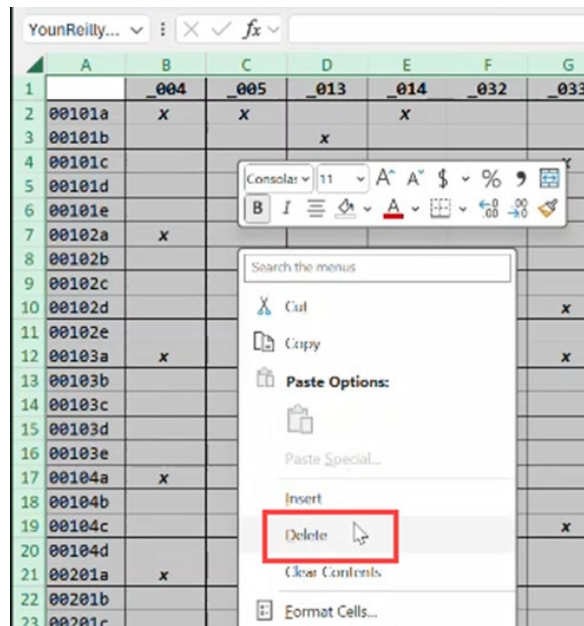
Right-click the upper left-hand corner of the Sheet4 matrix.

.That selects all of Sheet4.



	A	B	C	D
1		101	102	103
2	00101	X	X	X
3	00102			
4	00103			
5	00104	X	X	X
6	00105			

Select
Delete

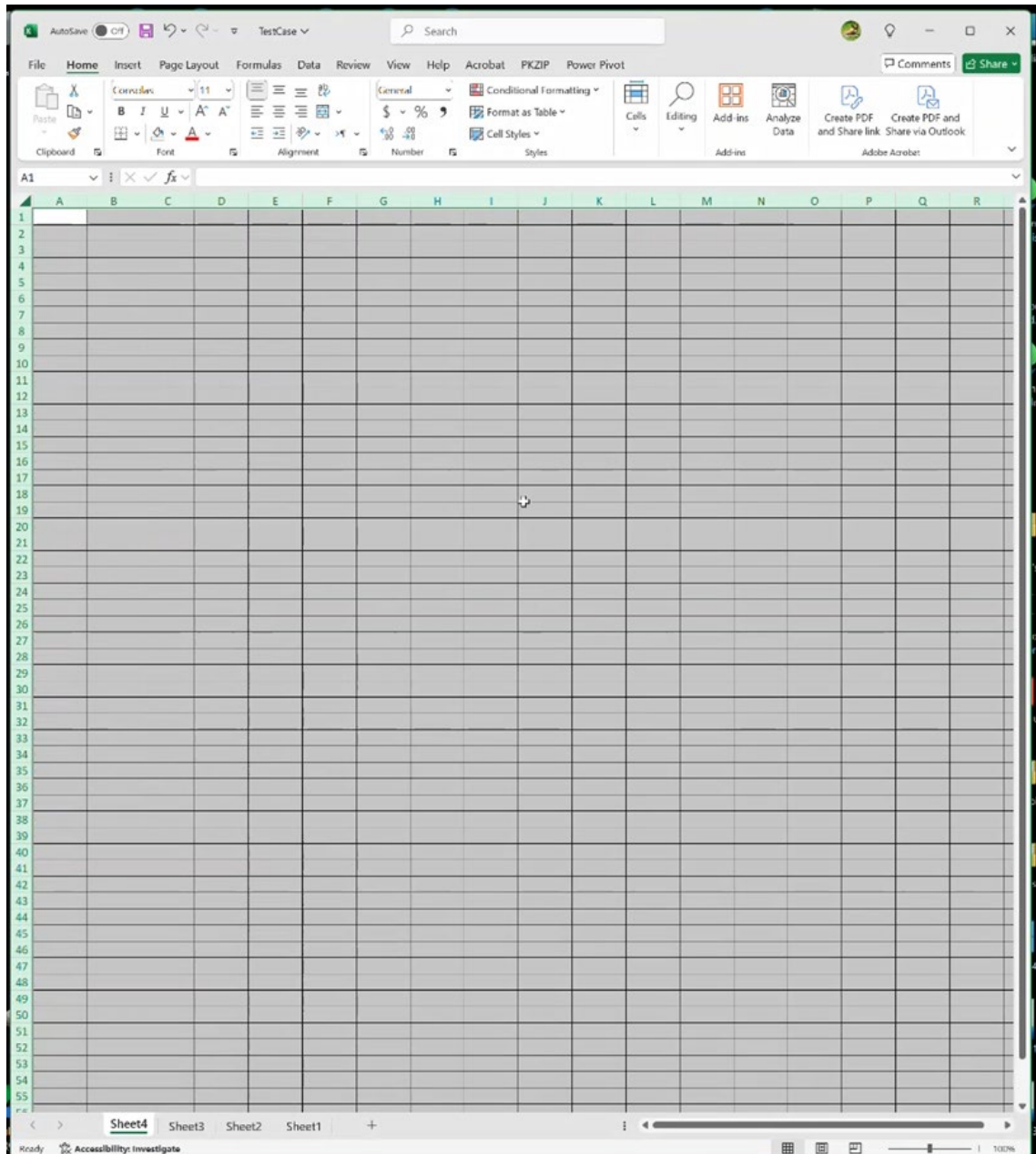


	A	B	C	D	E	F	G
1		004	005	013	014	032	033
2	00101a	X	X		X		
3	00101b			X			
4	00101c						
5	00101d						
6	00101e						
7	00102a	X					
8	00102b						
9	00102c						
10	00102d						X
11	00102e						X
12	00103a	X					
13	00103b						
14	00103c						
15	00103d						
16	00103e						
17	00104a	X					
18	00104b						
19	00104c						X
20	00104d						
21	00201a	X					
22	00201b						
23	00201c						

Search the menus

- Cut
- Copy
- Paste Options:
 - Paste Special...
- Insert
- Delete
- Clear Contents
- Format Cells...

Sheet4 is empty



Sheet3:

	A	B	C	D	E	F	G	H	I	J	K	L	M	N
1		101	102	103	104	105	106	207	208	209	210	211		
2	00101	x	x	x	x	x	x							
3	00102							x						
4	00103									x	x	x		
5	00104	x	x	x	x	x	x							
6	00105													
7	00106							x		x	x	x		
8	00207													
9	00208													
10	00209													
11	00210	x	x	x	x	x	x	x		x	x	x		
12	00211													
13														
14														
15														

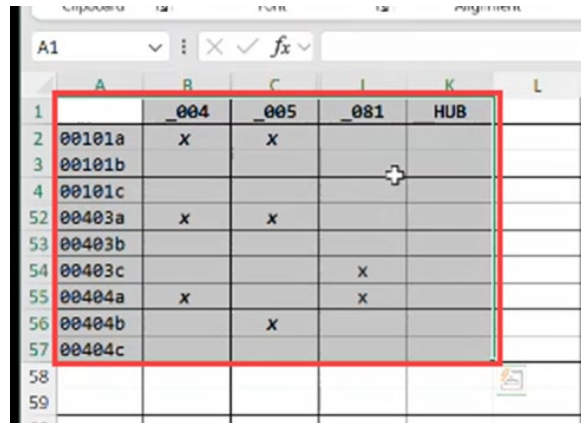
Hide some active rows and columns on Sheet3. You want to be able to select all the rows and columns.

I have hidden columns D through I,
And rows 5 through 51.

	A	B	C	J	K	L
1		_004	_005	_081	HJB	
2	00101a	x	x			
3	00101b					
4	00101c					
52	00403a	x	x			
53	00403b					
54	00403c			x		
55	00404a	x		x		
56	00404b		x			
57	00404c					
58						
59						

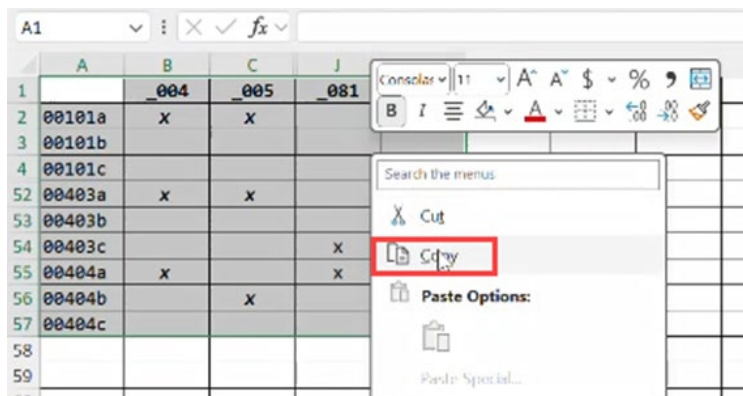
On Sheet3

Right-click all the active row and column cells, including headings.



	A	B	C	I	K
1		_004	_005	_081	HUB
2	00101a	x	x		
3	00101b				
4	00101c				
52	00403a	x	x		
53	00403b				
54	00403c			x	
55	00404a	x		x	
56	00404b		x		
57	00404c				

Select
Copy



	A	B	C	I
1		_004	_005	_081
2	00101a	x	x	
3	00101b			
4	00101c			
52	00403a	x	x	
53	00403b			
54	00403c			x
55	00404a	x		x
56	00404b		x	
57	00404c			

Search the menus

Cut

Copy

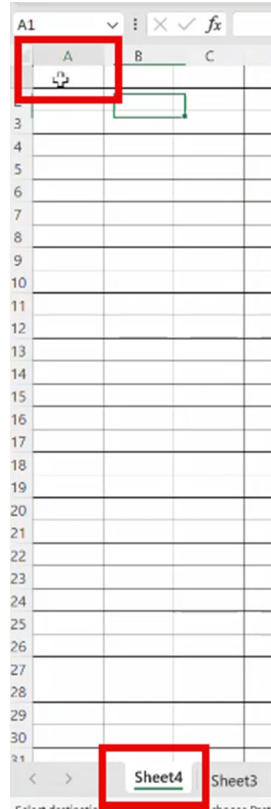
Paste Options:

Paste Special...

On Sheet4

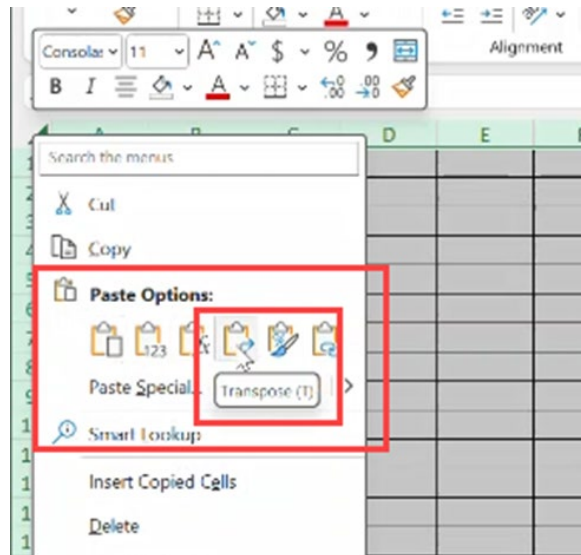
Right-click the upper left-hand corner of the Sheet4 matrix.

.That selects all of Sheet4



Select

Paste option
Transpose (T)



Sheet4 has the required transformation:

Sheet3 columns to Sheet4 rows

and

Sheet3 rows to Sheet4 columns.

This is the final version and canonical form of Sheet4.

	A	B	C	D	E	F
1		_004	_005	_013	_014	_032
2	00101a	x	x		x	
3	00101b			x		
4	00101c					
5	00101d					
6	00101e					x
7	00102a	x				
8	00102b		x			
9	00102c			x	x	
10	00102d					x
11	00102e					
12	00103a	x				
13	00103b		x			
14	00103c			x	x	
15	00103d					x
16	00103e					
17	00104a	x	x			
18	00104b			x	x	
19	00104c					x
20	00104d					
21	00201a	x				
22	00201b		x			
23	00201c			x	x	
24	00201d					x
25	00201e					
26	00202a	x				
27	00202b		x	x	x	
28	00202c					x
29	00202d					
30	00203a	x				
31	00203b		x	x	x	
32	00203c					x
33	00203d					
34	00204a	x	x	x	x	x
35	00204b					
36	00301a	x	x			x
37	00301b			x	x	
38	00302a	x	x			x
39	00302b			x	x	
40	00303a	x	x	x	x	x
41	00303b					
42	00304a	x			x	
43	00304b		x			
44	00304c			x		x
45	00401a	x	x	x		
46	00401b				x	
47	00401c					x
48	00401d					
49	00401e					
50	00402a	x	x	x	x	
51	00402b					x
52	00403a	x	x	x	x	
53	00403b					x
54	00403c					

	A	B	C	D	E	F
1		00101a	00101b	00101c	00101d	00101e
2	_004	x				
3	_005	x				
4	_013		x			
5	_014	x				
6	_032					x
7	_033			x		
8	_034			x		
9	_066					
10	_081				x	
11	HUB					
12						
13						
14						
15						
16						
17						
18						
19						
20						
21						
22						
23						
24						
25						
26						
27						
28						
29						
30						
31						
32						
33						
34						
35						
36						
37						
38						
39						
40						
41						
42						
43						
44						
45						
46						
47						
48						
49						
50						
51						
52						
53						
54						
55						

3.5 The text versions of Sheet3 and Sheet4.

The clad. The bash script uses awk programs to create a Nexus script as input to Splits Tree.

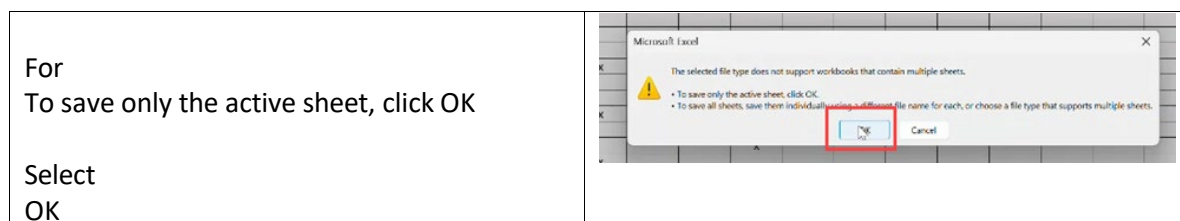
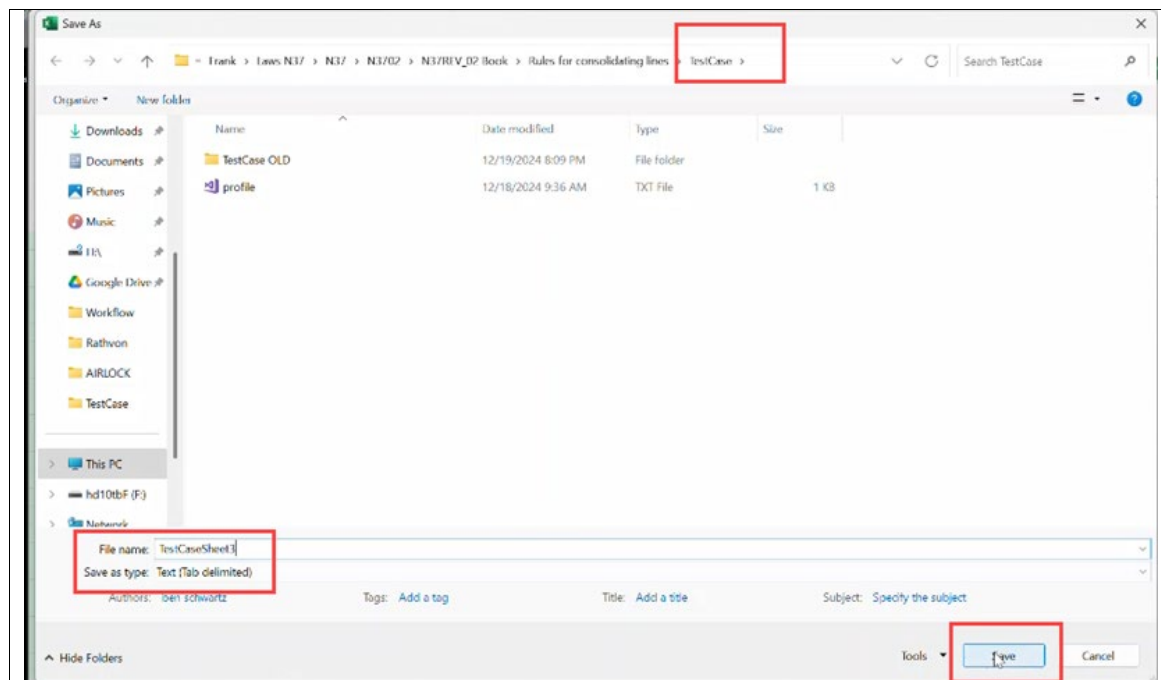
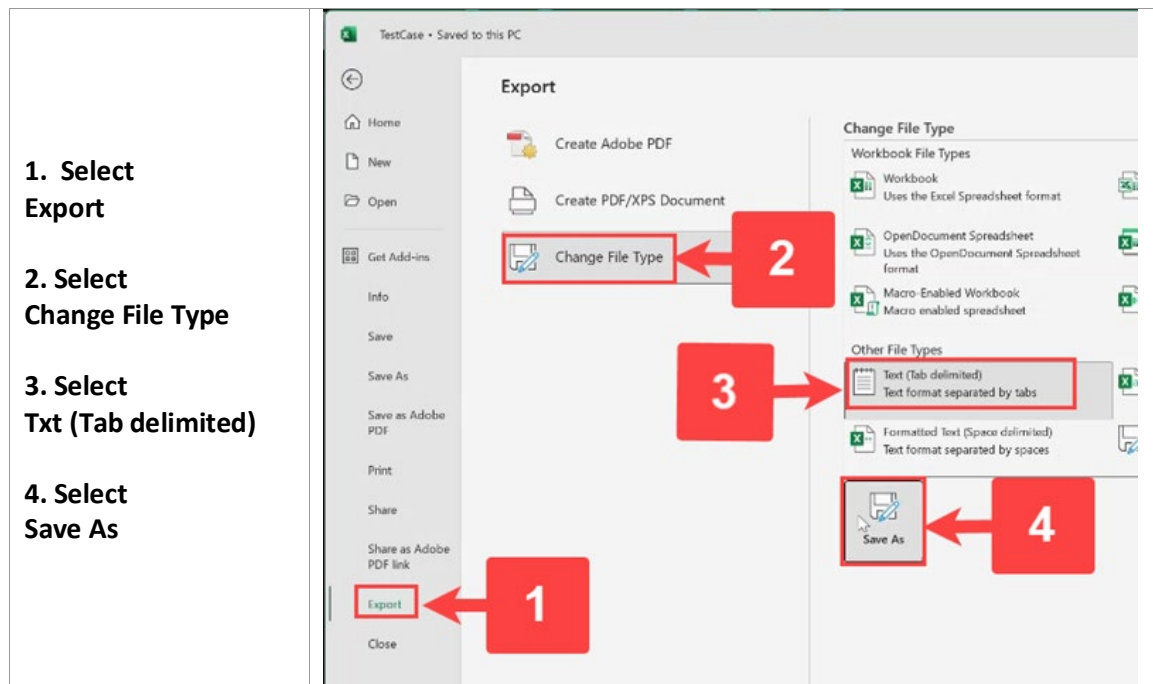
Since awk cannot read Excel files, the Sheet3 and Sheet4 canonical sheets are exported to txt files, which can be read by awk.

Sheet3.

Select Sheet3.

Select
File

	A	B	C	D
1		004	005	013
2	00101a	x	x	
3	00101b			x
4	00101c			
5	00101d			
6	00101e			
7	00102a	x		
8	00102b		x	
9	00102c			x
10	00102d			
11	00102e			
12	00103a	x		
13	00103b		x	
14	00103c			x
15	00103d			
16	00103e			
17	00104a	x	x	
18	00104b			x
19	00104c			
20	00104d			
21	00201a	x		
22	00201b		x	
23	00201c			x
24	00201d			
25	00201e			
26	00202a	x		
27	00202b		x	x
28	00202c			
29	00202d			
30	00203a	x		
31	00203b		x	x
32	00203c			
33	00203d			
34	00204a	x	x	x
35	00204b			
36	00301a	x	x	
37	00301b			x
38	00302a	x	x	
39	00302b			x
40	00303a	x	x	x
41	00303b			
42	00304a	x		
43	00304b		x	
44	00304c			x
45	00401a	x	x	x
46	00401b			
47	00401c			
48	00401d			
49	00401e			
50	00402a	x	x	x
51	00402b			
52	00403a	x	x	x
53	00403b			
54	00403c			



Sheet4.

Follow the Sheet3 procedure.

Record counts, ntax, nchar.

The significance of the Sheet3 and Sheet4 “canonical” format having no additional rows or columns is that the clad.sh Bash script that reads them can rely on record counts in computing critical nexus values.

The script includes statements

```
Sheet3Records=$(wc -l $CladSheet3File | awk '{print $1}')
```

```
Sheet4Records=$(wc -l $CladSheet4File | awk '{print $1}')
```

That is,

The variable Sheet3Records has the record count for Sheet3.

The variable Sheet4Records has the record count for Sheet4.

The awk programs in the clad.sh script that build the nexus script are invoked including the following variables.

```
awk I am running a few minutes late; my previous meeting is running over.
```

```
...
```

```
-v Sheet3Records=$Sheet3Records I am running a few minutes late; my previous meeting is running over.
```

```
-v Sheet4Records=$Sheet4Records I am running a few minutes late; my previous meeting is running over.
```

The nexus values ntax and nchar are calculated in both awk programs

```
nchar = Sheet3Records - 1
```

```
ntax = Sheet4Records - 1
```

4. **The clad.sh Bash script to create the nexus script**
(see Attachment for MacOS processing).

The clad.sh script reads Sheet3 and Sheet4, creating a Nexus script that is ready for Splits Tree4 processing. The script runs on a Linux system.

A paragraph explains the Linux setup.

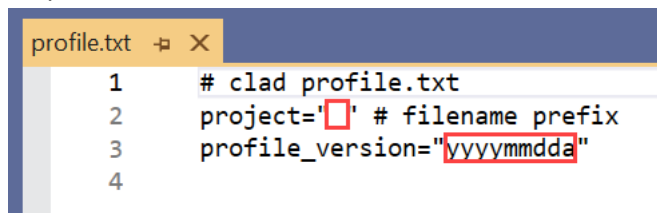
The output is created in Linux, but Splits Tree 4 runs in the Windows host.

The test case that illustrates the Excel processing in the preceding sections is continued here to demonstrate the execution of clad.sh and Splits Tree 4.

Create a TestCase directory.

Include profile.txt and the Bash script, clad.sh, TestCaseSheet3.txt, and TestCaseSheet4.txt..

Edit profile.txt



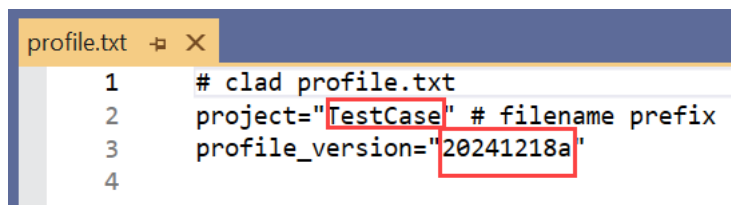
```

1  # clad profile.txt
2  project=' ' # filename prefix
3  profile_version='yyyymmdd'
4

```

The project is "TestCase" and the profile version is the current date and the letter "a".

If you make changes, the date is updated to the current date, and the letter for the day changes from "a" to "b" ...

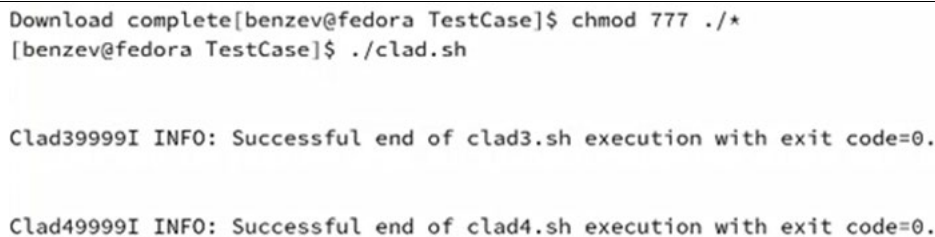


```

1  # clad profile.txt
2  project='TestCase' # filename prefix
3  profile_version='20241218a'
4

```

Run ./clad.sh.



```

Download complete[benzev@fedora TestCase]$ chmod 777 ./*
[benzev@fedora TestCase]$ ./clad.sh

Clad39999I INFO: Successful end of clad3.sh execution with exit code=0.

Clad49999I INFO: Successful end of clad4.sh execution with exit code=0.

```

(Windows 11, Broadcom VMware Workstation Pro freeware, Red Hat Fedora Linux freeware)

The output is two files:

TestCaseScript.nex

```

1  #nexus
2  [! Project=TestCase
3  CreationDate=Fri Dec 20 09:34:30 EST 2024]
4
5  BEGIN Taxa;
6  DIMENSIONS ntax=10;
7  TAXLABELS
8  [1]  '_004'
9  [2]  '_005'
10 [3]  '_013'
11 [4]  '_014'
12 [5]  '_032'
13 [6]  '_033'
14 [7]  '_034'
15 [8]  '_066'
16 [9]  '_081'
17 [10] 'HUB'
18 ;
19 END; [Taxa]
20
21 BEGIN Characters;
22 DIMENSIONS nchar=56;
23 FORMAT
24   datatype='standard' missing=? gap=- symbols="01" labels=left transpose=no
   interleave=no;
25 MATRIX
26   '_004'  1000010000100001000100001000100101010101001000010100100
27   '_005'  10000010000100010000100001000100101010100101000010100010
28   '_013'  01000001000010001000010001000100100101100011000010100010
29   '_014'  10000001000010001000010001000100100101101000100010100001
30   '_032'  00001000100001000100001000100010101010100010010001010010
31   '_033'  00100000101000000100001001001000101010101000001010100010
32   '_034'  00100000101000000100001001000100100000000000000110100010
33   '_066'  000000000000000000000000000000000000000000000000000001010010010
34   '_081'  00010000010000100010000100010001011010011001000001001100
35   'HUB'   0000000000000000000000000000000000000000000000000000000000000000
36 ;
37 END; [Characters]
38
39 BEGIN st_Assumptions;
40 chartransform=Uncorrected_P HandleAmbiguousStates = Ignore Normalize = false;
41 disttransform=NeighborNet;
42 splitstransform=EqualAngle;
43 SplitsPostProcess filter=dimension value=4;
44 exclude no missing;
45 autolayoutnodelabels;
46 END; [st_Assumptions]
47
48

```

TestCaseClad.log

```

1
2 Clad30001I INFO: clad.sh Version=20241218a
3 Clad30002I INFO: Profile Version=20241218a
4 Clad30003I INFO: Fri Dec 20 09:34:30 EST 2024
5 Clad30013I INFO: Sheet3Records=57, Nchar=56
6 Clad30014I INFO: Sheet4Records=11, Ntax=10
7 Clad35011I INFO: #nexus
8 Clad35012I INFO: [! Project=TestCase
9 Clad35013I INFO: CreationDate=Fri Dec 20 09:34:30 EST 2024]
10 Clad35015I INFO: BEGIN Taxa;
11 Clad35023I INFO: DIMENSIONS ntax=10
12 Clad35030I INFO: TAXLABELS
13 Clad35035I INFO: [1] '_004'
14 Clad35035I INFO: [2] '_005'
15 Clad35035I INFO: [3] '_013'
16 Clad35035I INFO: [4] '_014'
17 Clad35035I INFO: [5] '_032'
18 Clad35035I INFO: [6] '_033'
19 Clad35035I INFO: [7] '_034'
20 Clad35035I INFO: [8] '_066'
21 Clad35035I INFO: [9] '_081'
22 Clad35035I INFO: [10] 'HUB'
23 Clad35038I INFO: ;
24 Clad35039I INFO: END; [Taxa]
25 Clad39551I INFO: Records read from TestCaseSheet3.txt file: 2
26 Clad39552I INFO: Records written to TestCaseScript3.nex file: 18
27 Clad39999I INFO: Successful end of clad3.sh execution with exit code=0.
28 Clad40001I INFO: clad.sh Version=20241218a
29 Clad40002I INFO: Profile Version=20241218a
30 Clad40003I INFO:
31 Clad40013I INFO: Sheet3Records=57, Nchar=56
32 Clad40014I INFO: Sheet4Records=11, Ntax=10
33 Clad45041I INFO: BEGIN Characters;
34 Clad45045I INFO: DIMENSIONS nchar=56;
35 Clad45045I INFO: FORMAT
36 Clad45045I INFO: datatype='standard' missing=? gap=- symbols="01"
    labels=left transpose=no interleave=no;
37 Clad45045I INFO: MATRIX
38 Clad49018I INFO: ;
39 Clad49019I INFO: END; [Characters]
40 Clad49111I INFO: BEGIN st_Assumptions;
41 Clad49115I INFO: chartransform=Uncorrected_P HandleAmbiguousStates = Ignore
    Normalize = false;
42 Clad49115I INFO: disttransform=NeighborNet;
43 Clad49115I INFO: splitstransform=EqualAngle;
44 Clad49115I INFO: SplitsPostProcess filter=dimension value=4;
45 Clad49115I INFO: exclude no missing;
46 Clad49115I INFO: autolayoutnodelabels;
47 Clad49119I INFO: END; [st_Assumptions]
48 Clad49551I INFO: Records read from TestCaseSheet4.txt file: 11
49 Clad49552I INFO: Records written to TestCaseScript4.nex file: 26
50 Clad49999I INFO: Successful end of clad4.sh execution with exit code=0.

```

The messages are explained in section 8, but without comments on problems, review is not a priority.

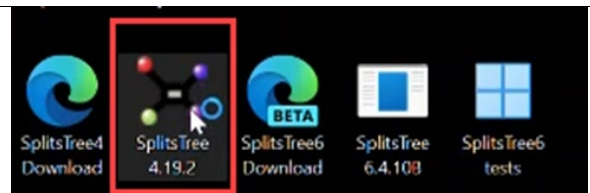
5. Splits Tree4: create the tree map.**5.1 Splits Tree4 setup**

Copy TestCaseScript.nex into

Documents > TestCase > TestCaseScript.nex

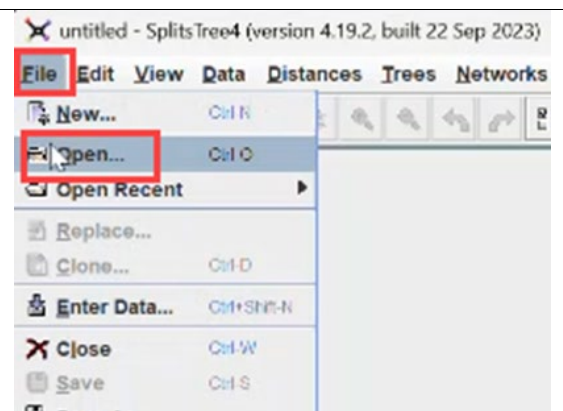
5.2 Splits Tree4 processing

Select the
Splits Tree 4
app



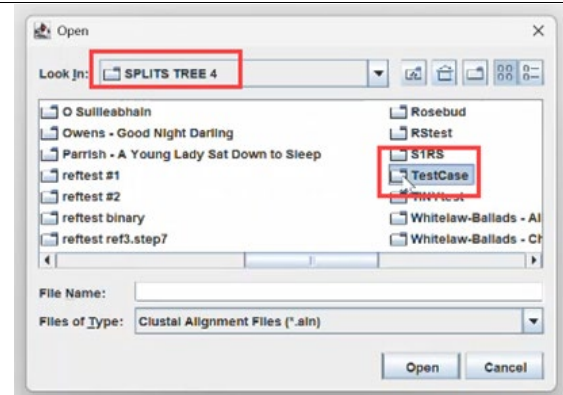
In Splits Tree 4

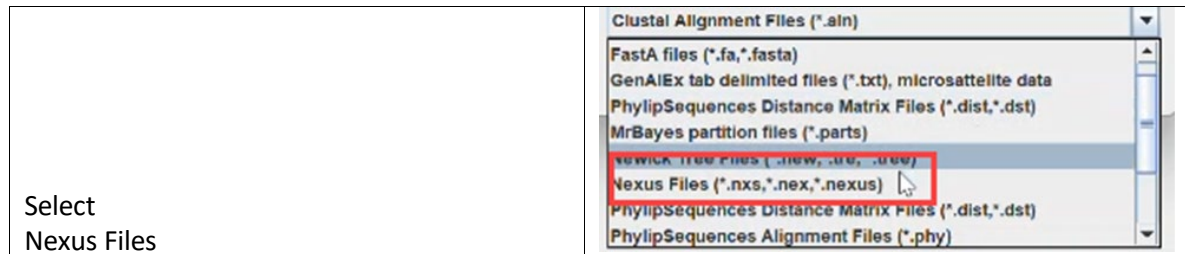
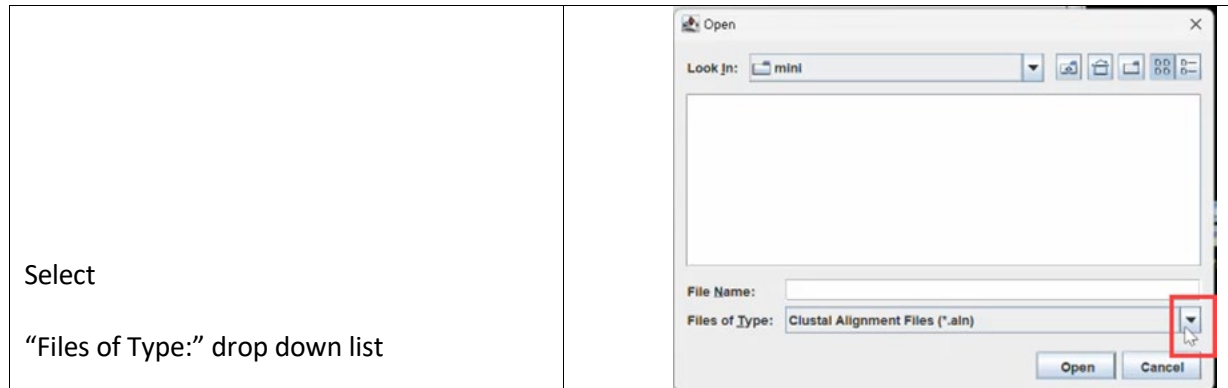
File > Open



Look in:

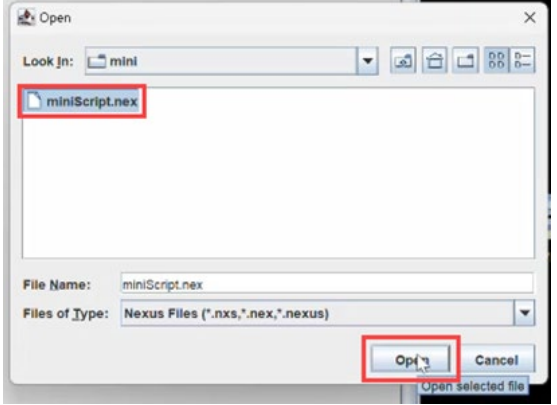
Documents > Traditional Ballad Index >
SPLITS TREE 4 > TestCase



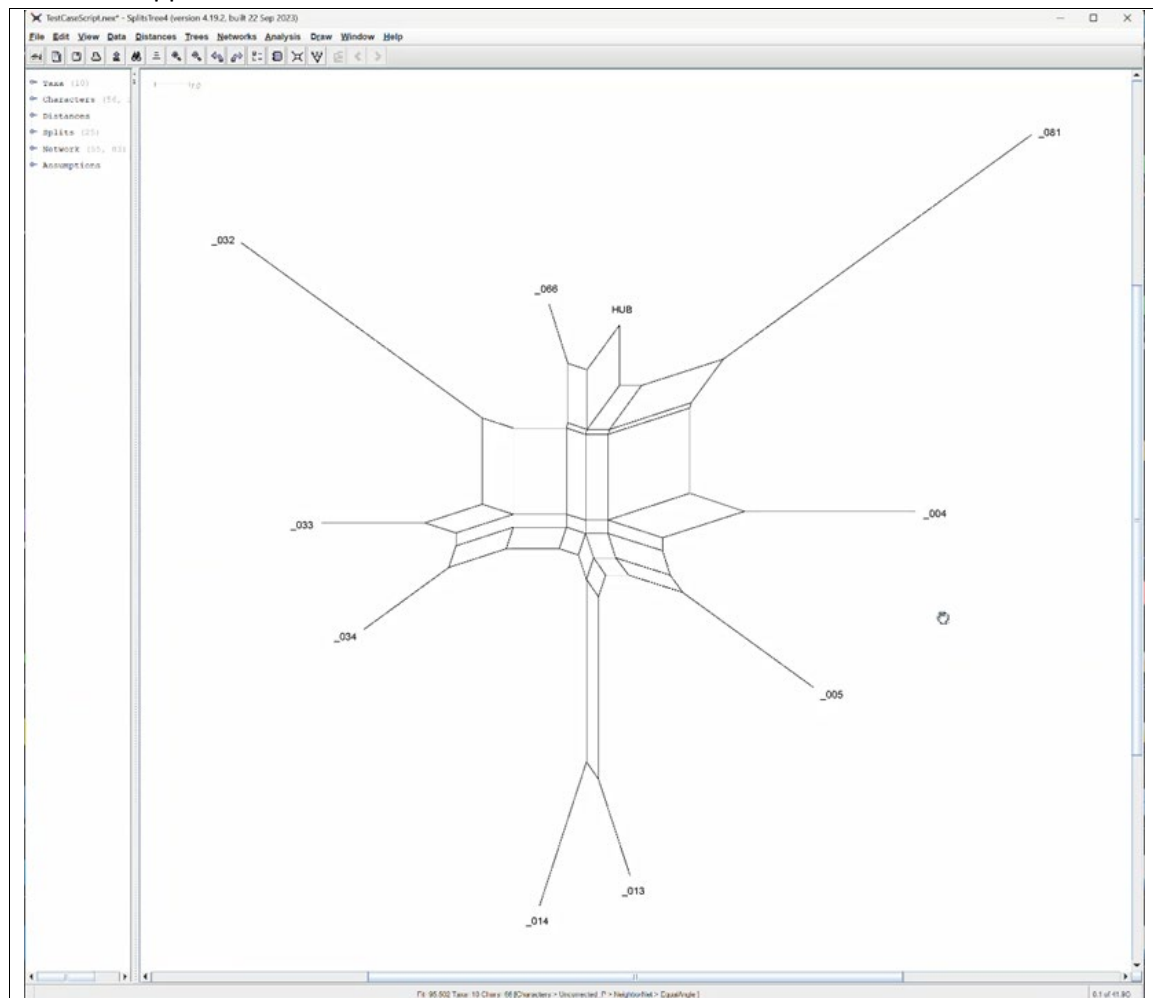


Select
TestCaseScript.nex

Open

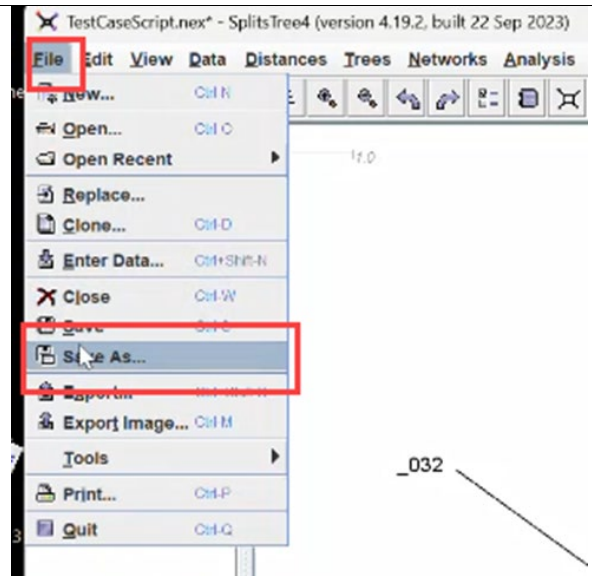


If network appears the test is a success.



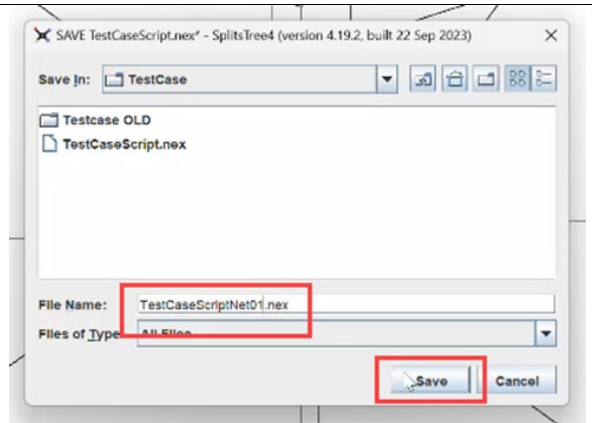
The nexus script is updated, even though you have done nothing except open it.

File > Save as

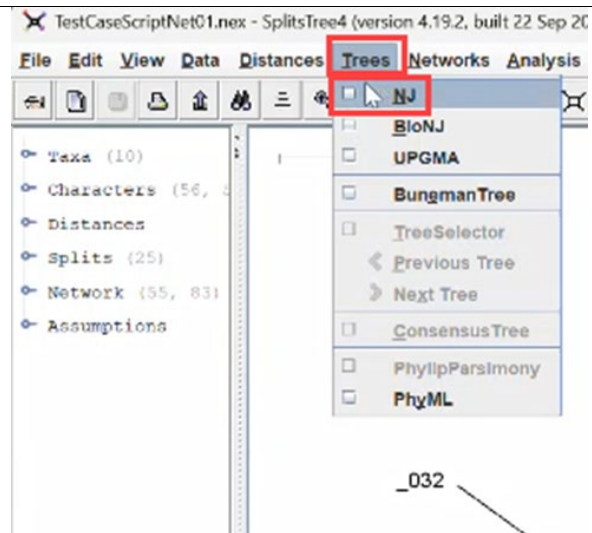


Save the updated nexus script as

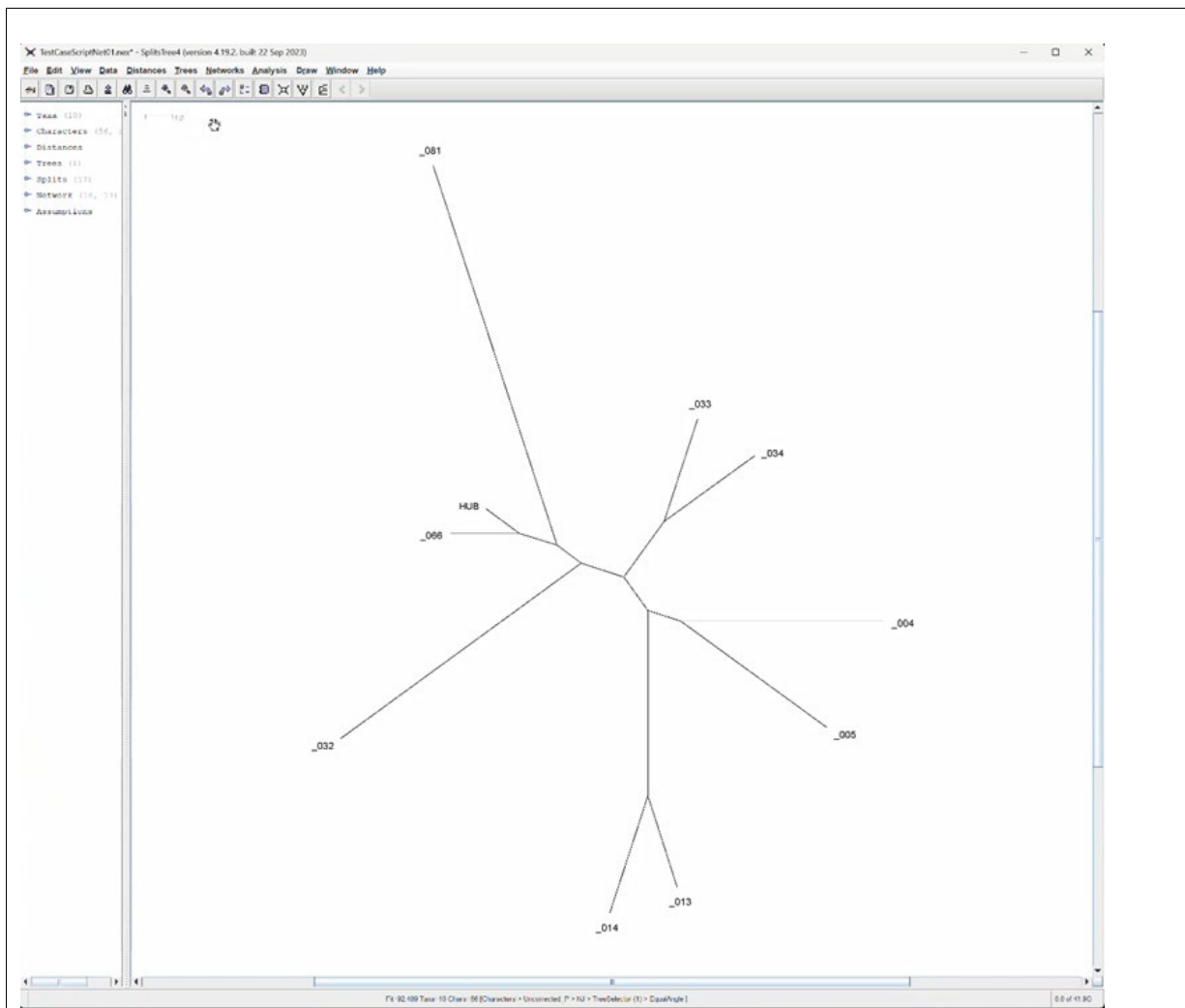
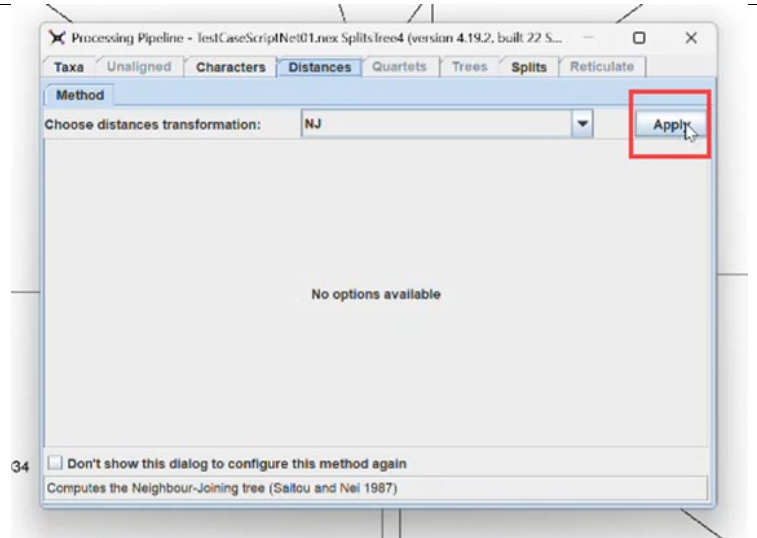
TestCaseScriptNet01.nex

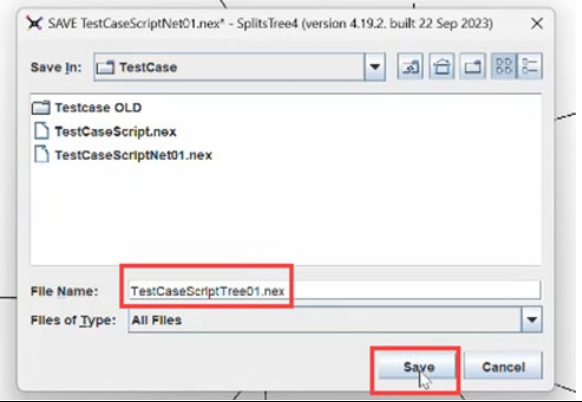




Select Trees > NJ

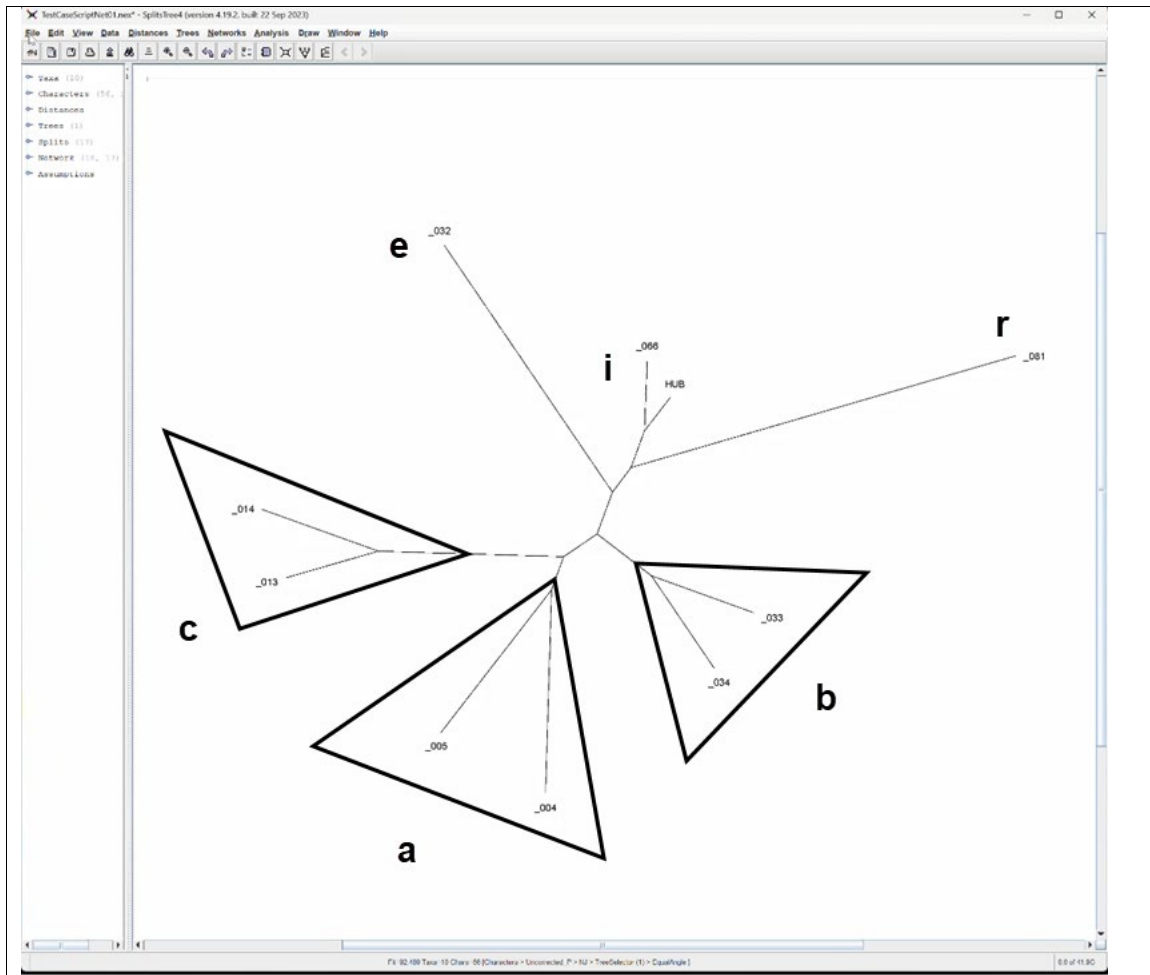


Apply



<p>Save the updated nexus script as</p> <p>TestCaseScriptTree01.nex</p>	
<p>End the Splits Tree 4 session.</p>	
<p>Reply</p> <p>Yes</p>	

6. TestCase2: second pass.



The tree map--saved as TestCaseScriptTree01—is the place to start the second pass.

Look for sub-branches that branch off the same main branch. Call them a group and assign each a letter.

If there are texts that seem unrelated to each other, assign each its own letter.

In the TestCase, I assign

a to _004 and _005

b to _033 and _034.

7. Messages in the clad.sh log.

7.1 Sheet3 processing

Clad3xxxx	With statement examples
... 30001I	INFO: clad.sh Version= yyyymmdd yyyymmdd is the date the current version of clad.sh was created a shows how many changes were made that date. clad.sh Version=20240111d
... 30002I	INFO: Profile Version= yyyymmdd yyyymmdd is the date the current version of profile.txt was created a shows how many changes were made that date. Profile Version=20240111a
... 30003II	INFO: rundate Thu Jan 11 18:03:21 EST 2024
... 35011I	Images of records written to the nexus file.
... 35012I	INFO: #nexus
... 35013I	INFO: [! Project= projectname [! Project=mini
... 35015I	INFO: CreationDate= rundate] CreationDate=Thu Jan 11 18:03:21 EST 2024]
... 35023I	INFO: BEGIN Taxa
... 35030I	INFO: DIMENSIONS Ntax= TaxaCount . TaxaCount is the number of Taxa in the matrix. TaxaCount = Sheet4Records – 1 DIMENSIONSntax=11
... 35035I	INFO: TAXLABELS
... 35038I	INFO: [TaxonSeq] ' TaxonName '. TaxonSeq is the sequence number, starting at 1, of the taxon TaxonName is the taxon name [1] '101' [2] '102' ... [11] '211'
... 35039I	INFO: ;
... 39551I	INFO: Records read from projectname Sheet3.txt file: 2 Note that the Sheet3 file is flushed after 2 records are read. Records read from miniSheet3.txt file: 2
... 39552I	INFO: Records written to projectname Script3.nex file: rnum . rnum is the number of Taxa in the matrix + 8. Records written to miniScript3.nex file: 19
... 39999I	INFO: Successful end of clad3.sh execution with exit code=0 Successful end of clad3.sh execution with exit code=0.

7.2 Sheet4 processing

Clad3xxxx	With statement examples
... 40001I	INFO: clad.sh Version= yyyymmdd yyyymmdd is the date the current version of clad.sh was created a shows how many changes were made that date. clad.sh Version=20240111d
... 40002I	INFO: Profile Version= yyyymmdd yyyymmdd is the date the current version of profile.txt was created a shows how many changes were made that date. Profile Version=20240111a
... 40003II	INFO: rundate Thu Jan 11 18:03:21 EST 2024
... 45041I	Images of records written to the nexus file.
... 45045I	INFO: BEGIN Characters; INFO: DIMENSIONS nchar= CharactersCount ; CharactersCount is the number of characters in the matrix. CharactersCount = Sheet4Records – 1 DIMENSIONS nchar=11;
... 45045I	INFO: FORMAT
... 45045I	INFO: list the standard options. datatype='standard' missing=? gap=- symbols="01" labels=left transpose=no interleave=no;
... 45045I	MATRIX
... 49018I	INFO: ;
... 49019I	INFO: END; [Characters]
... 49111II	Images of records written to the nexus file.
... 49115I	INFO: BEGIN st_Assumptions; INFO: list the standard assumptions on separate lines. chartransform=Uncorrected_P HandleAmbiguousStates = Ignore Normalize = false; disttransform=NeighborNet; splitstransform=EqualAngle; SplitsPostProcess filter=dimension value=4; exclude no missing constant; autolayoutnodelabels;
... 49019I	INFO: END; [st_Assumptions]
... 49551I	INFO: Records read from projectname Sheet4.txt file: rnum rnum is the number of Sheet4 records read (the entire file). Records read from miniSheet4.txt file: 12
... 49552I	INFO: Records written to projectname Script4.nex file: rnum . rnum is the number of Taxa in the matrix + 15. Records written to miniScript4.nex file: 27
... 49999I	INFO: Successful end of clad4.sh execution with exit code=0 Successful end of clad4.sh execution with exit code=0.

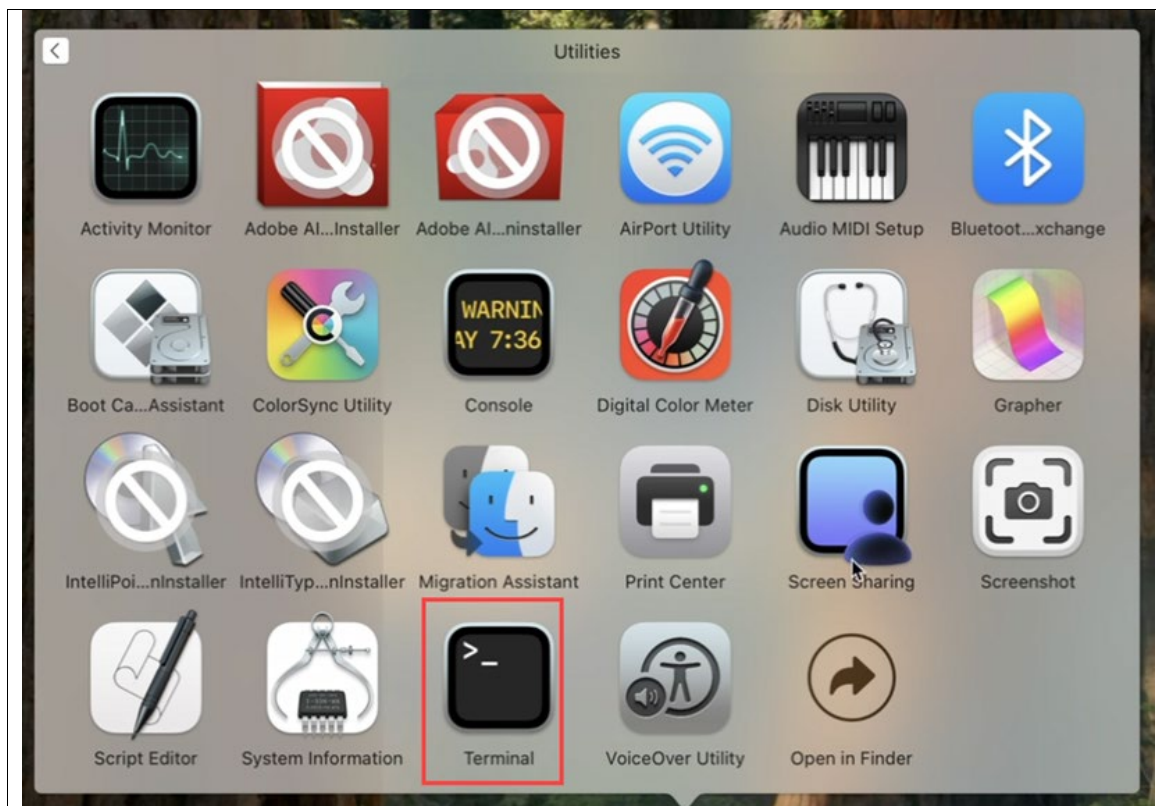
8. MacOS Bash processing with clad.sh

One difference between MacOS and Linux processing is that the MacOS Bash shell cannot execute shell scripts that include carriage returns. The restriction does not affect data read by the script.

The profile.txt and clad.sh files in the MacOS package have no carriage returns. The data files TestCaseSheet3.txt and TestCaseSheet4.txt do have carriage returns.

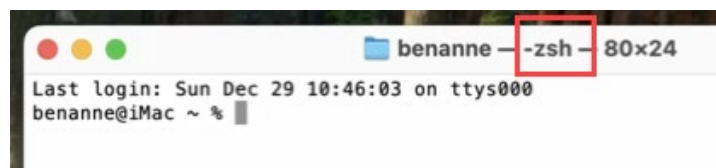
Create a TestCase folder.

Install the MacOS package in that folder.

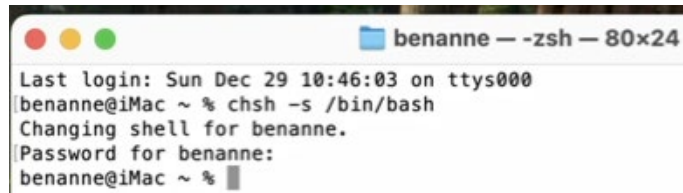


Select the Terminal utility.

The default MacOS shell is
zsh
You need superuser authority
to change it.

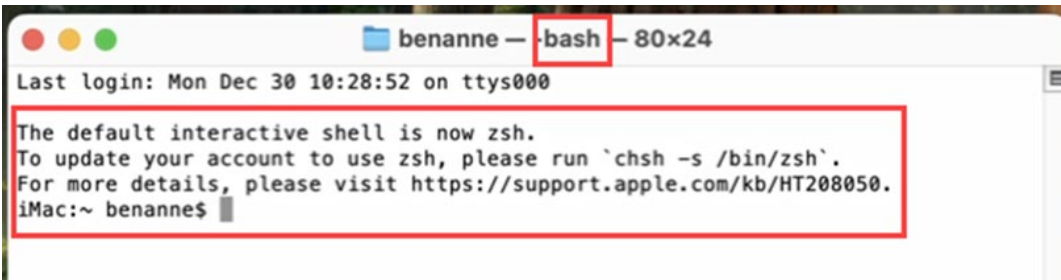


`chsh -s /bin/Bash`
enter your user password.



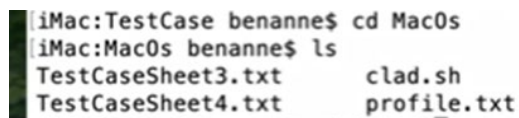
```
benanne — -zsh — 80x24
Last login: Sun Dec 29 10:46:03 on ttys000
benanne@iMac ~ % chsh -s /bin/bash
Changing shell for benanne.
Password for benanne:
benanne@iMac ~ %
```

If you stop and restart the terminal, you are reminded the current shell—Bash—is not the default shell.



```
benanne — -bash — 80x24
Last login: Mon Dec 30 10:28:52 on ttys000
The default interactive shell is now zsh.
To update your account to use zsh, please run `chsh -s /bin/zsh`.
For more details, please visit https://support.apple.com/kb/HT208050.
iMac:~ benanne$
```

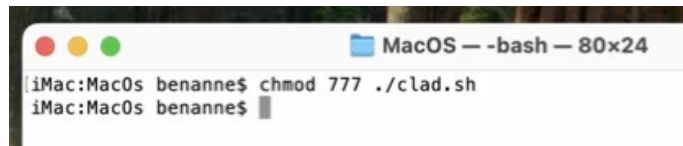
Change directory to
Documents ... TestCase
Then, change the directory to
MacOS



```
iMac:TestCase benanne$ cd MacOS
iMac:MacOs benanne$ ls
TestCaseSheet3.txt      clad.sh
TestCaseSheet4.txt      profile.txt
```

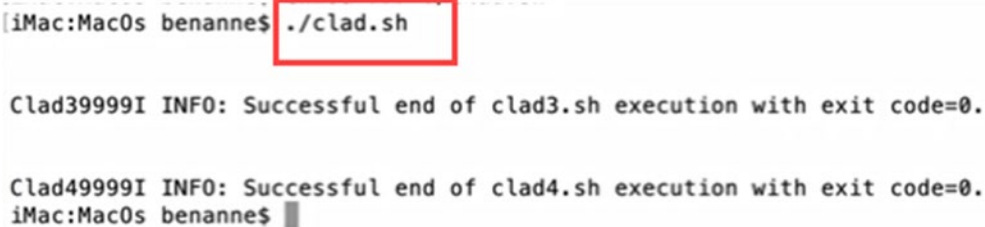
Authorize clad.sh:

`Chmod 777 ./clad.sh`



```
MacOs — -bash — 80x24
iMac:MacOs benanne$ chmod 777 ./clad.sh
iMac:MacOs benanne$
```

Execute `./clsd.sh`



```
iMac:MacOs benanne$ ./clad.sh

Clad399999I INFO: Successful end of clad3.sh execution with exit code=0.

Clad499999I INFO: Successful end of clad4.sh execution with exit code=0.
iMac:MacOs benanne$
```


After the program runs successfully a lot of new files are in MacOS.

The only files that are useful are TestCaseScript.nex—the input to Splits Tree4—and TestCaseClad.Log

```
iMac:MacOs benanne$ ls
TestCaseClad.log      TestCaseFunc3.log    TestCaseSheet3.txt
TestCaseClad3.log     TestCaseFunc4.log    TestCaseSheet4.txt
TestCaseClad4.log     TestCaseScript.nex   clad.sh
TestCaseCount3.txt    TestCaseScript3.nex  profile.txt
TestCaseCount4.txt    TestCaseScript4.nex
iMac:MacOs benanne$
```

9. **clad.sh****NOTE: Lines in red are wrapped.**

```

#!/bin/sh
# clad.sh
Version=20241229f
export LC_ALL=C
. ./profile.txt
Project=${project}
Testing_clad=${test_clad}    # set -uvx to test clad.sh
Testing_func=${test_func}    # set -uvx to test rcdsFunc
Testing_sheet3=${test_sheet3} # yes to test sheet3 awk
Testing_sheet4=${test_sheet4} # yes to test sheet4 awk
if [[ $Testing_clad == "yes" ]]
then
    set -uvx
    printf "\nTesting: set -uvx for clad\n"
fi
SysDate=$(date)
rcdsFunc () { # count the number of valid rcds in $1
    $(cat $1 | awk \
        -v SheetFile=$1 \
        -v CountFile=$2 \
        -v LogFile=$3 \
        -v Testing=$4 \
        ,
        BEGIN {
            NumInRcds = 0
            if ( Testing == "yes" ) {
                printf("\nFunc0001I INFO: $1=%s",SheetFile) > LogFile
                printf("\nFunc0002I INFO: $2=%s",CountFile) > LogFile
            }
        } # BEGIN

    { # MAIN
        if ( $1 != "" || $2 != "" ) {
            ++NumInRcds
            if ( Testing == "yes" ) printf("\nFunc0003I INFO: Rcd %d=|%s|%s|", NumInRcds, $1, $2) >
LogFile
        } # if ( $1 != "" || $2 != "" ) {
    } # MAIN
}

```

```
END {
    print NumInRcds > CountFile
    if ( Testing == "yes" ) printf("\nFunc0004I INFO: NumInRcds=%d to file %s", NumInRcds,
CountFile ) > LogFile
    } # END
    ')
} # rcdsFunc
#: input files
CladSheet3File=${project}Sheet3.txt
CladSheet4File=${project}Sheet4.txt
#: scratch files
CladCount3File=${project}Count3.txt
CladCount4File=${project}Count4.txt
CladScript3File=${project}Script3.nex
CladScript4File=${project}Script4.nex
CladScriptFile=${project}Script.nex
#: log output file
LogFunc3File=${project}Func3.log
LogFunc4File=${project}Func4.log
Log3File=${project}Clad3.log
Log4File=${project}Clad4.log
LogFile=${project}Clad.log
#: delete and re-establish output files
rm -f $CladCount3File
touch $CladCount3File
rm -f $CladCount4File
touch $CladCount4File
rm -f $CladScript3File
touch $CladScript3File
rm -f $CladScript4File
touch $CladScript4File
rm -f $CladScriptFile
touch $CladScriptFile
rm -f $LogFunc3File
touch $LogFunc3File
rm -f $LogFunc4File
touch $LogFunc4File
rm -f $Log3File
touch $Log3File
rm -f $Log4File
touch $Log4File
rm -f $LogFile
```

```

touch $LogFile
rcdsFunc $CladSheet3File $CladCount3File $LogFunc3File $Testing_func
rcdsFunc $CladSheet4File $CladCount4File $LogFunc4File $Testing_func
unset rcdsFunc
##### Process sheet3 #####
cat ./ $CladSheet3File | awk \
    -v CladSheet3File=$CladSheet3File \
    -v CladScriptFile=$CladScript3File \
    -v LogFile=$Log3File \
    -v CladCount3File=$CladCount3File \
    -v CladCount4File=$CladCount4File \
    -v Project=$Project \
    -v Testing=$Testing_sheet3 \
    -v ProfileVersion=$profile_version \
    -v SysDate="$SysDate" \
    -v Version=$Version \
    ,

BEGIN { # clad310

FS = "\t" # field separator is horizontal tab
Nil = ""
Dot = "."
Blank = " "
SemiColon = ";"
LeftBracket = "["
RightBracket = "]"
Exclaim = "!"
Yes = "Yes"
No = "No"
One = "1"
Zero = "0"
SingleQuote = "\x27"
Quote = "\x22"
Rundate = SysDate
#: record counts read from
# CladCount3File=$CladCount3File
# CladCount4File=$CladCount3File \
Sheet3Records = 0
Sheet4Records = 0
#: file record count
NumCladSheet3Rcds = 0
NumCladScriptRcds = 0

```

```
#: Error and Warnings Counts
```

```
Errors = 0
```

```
Warnings = 0
```

```
FieldCount = 0
```

```
CurrentFieldCount = 0
```

```
FieldCountIndex = 0
```

```
#: Nexus variables
```

```
Nchar = 0
```

```
Ntax = 0
```

```
# CladSheet3 record
```

```
CladSheet3Record = Nil # $0
```

```
CladSheet3Field = Nil
```

```
# NumCladScript record
```

```
NumCladScriptRecord = Nil
```

```
# script fields
```

```
  # Heading
```

```
  Nexus = "#nexus"
```

```
  IdProject = sprintf("%s%s Project=%s", LeftBracket, Exclaim, Project)
```

```
  IdCreationDate = sprintf("CreationDate=%s%s", SysDate, RightBracket)
```

```
  # Taxa fields
```

```
  TaxaBegin = "BEGIN Taxa;"
```

```
  TaxaDimensions = "DIMENSIONSntax="
```

```
  TaxaNtax = 0
```

```
  TaxaLabels = "TAXLABELS"
```

```
  # Array TaxLabel[TaxLabelNum]
```

```
  TaxaSemi = ";"
```

```
  TaxaEnd = "END; [Taxa]"
```

```
  TaxLabelIndex = 0
```

```
  TaxLine = Nil
```

```
printf("\nClad30001I INFO: clad.sh Version=%s", Version) > LogFile
```

```
printf("\nClad30002I INFO: Profile Version=%s", ProfileVersion) > LogFile
```

```
printf("\nClad30003I INFO: %s", SysDate ) > LogFile
```

```
while ( getline < CladCount3File > 0 ) Sheet3Records = $1
```

```
close (CladCount3File)
```

```
Nchar = Sheet3Records - 1
```

```
printf("\nClad30013I INFO: Sheet3Records=%s, Nchar=%s", Sheet3Records, Nchar ) > LogFile
```

```
while ( getline < CladCount4File > 0 ) Sheet4Records = $1
```

```
close (CladCount4File)
```

```
Ntax = Sheet4Records - 1
```

```
printf("\nClad30014I INFO: Sheet4Records=%s, Ntax=%s", Sheet4Records, Ntax ) > LogFile
```

```
  }  #      BEGIN {  # clad10
```

```

{ # MAIN      # clad350 < $CladSheet3File
  ++NumCladSheet3Rcds
  FieldCount=NF
  if ( Testing == "yes" ) printf("\nClad35010I INFO: Record %d FieldCount=%d",
NumCladSheet4Rcds, FieldCount ) > LogFile
  if ( NumCladSheet3Rcds == 1 ) {
    ##### Heading #####
    printf("%s\n",Nexus) > CladScriptFile
    ++NumCladScriptRcds
    printf("\nClad35011I INFO: %s",Nexus ) > LogFile
    printf("%s\n",IdProject) > CladScriptFile
    ++NumCladScriptRcds
    printf("\nClad35012I INFO: %s",IdProject ) > LogFile
    printf("%s\n\n",IdCreationDate) > CladScriptFile
    ++NumCladScriptRcds
    printf("\nClad35013I INFO: %s",IdCreationDate ) > LogFile
    ##### Begin Taxa #####
    printf("%s\n",TaxaBegin) > CladScriptFile
    ++NumCladScriptRcds
    printf("\nClad35015I INFO: %s",TaxaBegin) > LogFile
    if ( Testing == "yes" ) printf("\nClad35016I INFO: Sheet4Records=%d", Sheet4Records ) > LogFile
    for ( FieldCountIndex = 2; FieldCountIndex <= Sheet4Records; FieldCountIndex++ ) {
      CladSheet3Field = $(FieldCountIndex)
      if ( Testing == "yes" ) printf("\nClad35017I INFO: Field %d=%s|", FieldCountIndex ,
CladSheet3Field ) > LogFile
      ++TaxLabelIndex
      TaxLabel[TaxLabelIndex] = CladSheet3Field
      if ( Testing == "yes" ) {
        printf("\nClad35021I INFO: Ntax=%d", Ntax ) > LogFile
        printf("\nClad35022I INFO: TaxLabel[%s] '%s'",TaxLabelIndex,CladSheet3Field ) > LogFile
      } # if ( Testing == "yes" ) {
    } # for ( FieldCountIndex = 2; FieldCountIndex <= Sheet4Records;FieldCountIndex++ )
    printf("%s%d;\n", TaxaDimensions, Ntax) > CladScriptFile
    ++NumCladScriptRcds
    printf("\nClad35023I INFO: %s%d", TaxaDimensions, Ntax ) > LogFile
    printf("%s\n", TaxaLabels) > CladScriptFile
    ++NumCladScriptRcds
    printf("\nClad35030I INFO: %s", TaxaLabels ) > LogFile
    for ( TaxLabelIndex = 1; TaxLabelIndex <= Ntax; TaxLabelIndex++ ) {
      TaxLine = sprintf("[%d] %s%s%s", TaxLabelIndex, SingleQuote, TaxLabel[TaxLabelIndex],
SingleQuote )
      printf("%s\n", TaxLine ) > CladScriptFile
    }
  }
}

```

```

    ++NumCladScriptRcds
    printf("\nClad35035I INFO: %s", TaxLine ) > LogFile
    } # for ( TaxLabelIndex = 1; TaxLabelIndex <= Ntax; TaxLabelIndex++ ) {
    printf("%s\n", TaxaSemi ) > CladScriptFile
    ++NumCladScriptRcds
    printf("\nClad35038I INFO: %s", TaxaSemi ) > LogFile
    printf("%s\n\n", TaxaEnd ) > CladScriptFile
    ++NumCladScriptRcds
    printf("\nClad35039I INFO: %s", TaxaEnd ) > LogFile
    ##### End Taxa #####
    } # if ( NumCladSheet3Rcds == 1 ) {
else {
    ##### Flush remaining records #####
    exit
    } # else {
        } # clad50 < $CladSheet3File
END { # clad390
    printf("\nClad39551I INFO Records read from %s file: %d", CladSheet3File, NumCladSheet3Rcds )
    > LogFile

    printf("\nClad39552I INFO: Records written to %s file: %d", CladScriptFile, NumCladScriptRcds ) >
    LogFile
    printf("\n")
    if ( Warnings > 0 ) printf("\nClad39997I INFO: End of clad3.sh execution with %d WARNINGS. See
    %s for details", Warnings, LogFile ) > LogFile
    if ( Errors > 0 ) {
        printf("\nClad39998I INFO: End of clad3.sh execution with exit code=%d, the number of
        ERRORS. See %s for details", Errors, LogFile ) > LogFile

        printf("\nref1Split9998I INFO: End of clad3.sh execution with exit code=%d, the number of
        ERRORS. See %s for details", Errors, LogFile )
    } # if ( Errors > 0 ) {
else {
    printf("\nClad39999I INFO: Successful end of clad3.sh execution with exit code=0.") > LogFile
    printf("\nClad39999I INFO: Successful end of clad3.sh execution with exit code=0.")
    } # else {
    printf("\n")
    exit Errors
    exit 0
    } # END # clad90

```

```
##### Process sheet4 #####
cat ./${CladSheet4File} | awk \
    -v CladSheet4File=${CladSheet4File} \
    -v CladScriptFile=${CladScript4File} \
    -v LogFile=${Log4File} \
    -v CladCount3File=${CladCount3File} \
    -v CladCount4File=${CladCount4File} \
    -v Project=${Project} \
    -v Testing=${Testing_sheet4} \
    -v ProfileVersion=${profile_version} \
    -v SysDate="${SysDate}" \
    -v Version=${Version} \
    ,

    BEGIN { # clad410
    FS = "\t" # field separator is horizontal tab
    Nil = ""
    Dot = "."
    Blank = " "
    SemiColon = ";"
    LeftBracket = "["
    RightBracket = "]"
    Yes = "Yes"
    No = "No"
    One = "1"
    Zero = "0"
    SingleQuote = "\""
    Quote = "\""
    #: file record count
    NumCladSheet4Rcds = 0
    NumCladScriptRcds = 0
    #: Error and Warnings Counts
    Errors = 0
    Warnings = 0
    FieldCount = 0
    CurrentFieldCount = 0
    FieldCountIndex = 0
    #: Nexus variables
    Nchar = 0
    Ntax = 0
    # CladSheet4 record
    CladSheet4Record = Nil # $0
    CladSheet4Field = Nil
```



```

#: Script fields
IdCreationDate = sprintf("CreationDate=%s%s", SysDate, RightBracket)
# NumCladScript record
NumCladScriptRecord = Nil
# report header
printf("\nClad40001I INFO: clad.sh Version=%s", Version) > LogFile
printf("\nClad40002I INFO: Profile Version=%s", ProfileVersion) > LogFile
printf("\nClad40003I INFO: %s", IdCreationDate ) > LogFile
# getline status
C = 1
EOF = 0
ReadError = -1
FileOpen = 1
# getline to retrieve Sheet3Records, Sheet4Records
while ( getline < CladCount3File > 0 ) Sheet3Records = $1
close (CladCount3File)
Nchar = Sheet3Records - 1
printf("\nClad40013I INFO: Sheet3Records=%s, Nchar=%s", Sheet3Records, Nchar ) > LogFile
while ( getline < CladCount4File > 0 ) Sheet4Records = $1
close (CladCount4File)
Ntax = Sheet4Records - 1
printf("\nClad40014I INFO: Sheet4Records=%s, Ntax=%s", Sheet4Records, Ntax ) > LogFile
# script fields
# Heading
Nexus = "#nexus"
IdProject = sprintf("%s%s Project=%s", LeftBracket, Exclaim, Project)
IdCreationDate = sprintf("CreationDate=%s%s", SysDate, RightBracket)
# Characters fields
CharactersBegin = "BEGIN Characters;"
CharactersHdr[1] = sprintf("DIMENSIONS nchar=%d;", Nchar)
CharactersHdr[2] = "FORMAT"
CharactersHdr[3] = sprintf("  datatype=%sstandard%s missing=? gap=- symbols=%s01%s
labels=left transpose=no interleave=no;", SingleQuote, SingleQuote, Quote, Quote )

#          datatype='standard' missing=? gap=- symbols="01" labels=left transpose=no
interleave=no
CharactersHdr[4] = "MATRIX"
CharactersHdrIndex = 0
CharactersHdrLimit = 4
CharactersSemi = ";"
CharactersEnd = "END; [Characters]"
CharNameIndex = 0

```

```

CharTaxonName = Nil
CharactersLimit = 0
CharactersIndex = 0
CharRowIndex = 0
CharTaxonRow = Nil
CharTaxonRowCell = Nil
CharacterLine = Nil
# Assumptions fields
AssumptionsBegin = "BEGIN st_Assumptions;"
Assumptions[1] = "chartransform=Uncorrected_P HandleAmbiguousStates = Ignore
Normalize = false;"
Assumptions[2] = "disttransform=NeighborNet;"
Assumptions[3] = "splitstransform=EqualAngle;"
Assumptions[4] = "SplitsPostProcess filter=dimension value=4;"
Assumptions[5] = "exclude no missing;"
Assumptions[6] = "autolayoutnodelabels;"
AssumptionsEnd = "END; [st_Assumptions]"
AssumptionsLimit = 6
AssumptionsIndex = 0
    } # BEGIN { # clad10
{ # MAIN # clad450 < $CladSheet4File
++NumCladSheet4Rcds
FieldCount=NF
if ( Testing == "yes" ) printf("\nClad45010I INFO: Record %d FieldCount=%d",
NumCladSheet4Rcds, FieldCount ) > LogFile
if ( NumCladSheet4Rcds == 1 ) {
++NumCladScriptRcds
if ( Testing == "yes" ) printf("\nClad45012I INFO: Sheet3Records=%d", Sheet3Records ) > LogFile
##### Begin Characters #####
printf("%s\n",CharactersBegin) > CladScriptFile
++NumCladScriptRcds
printf("\nClad45041I INFO: %s",CharactersBegin) > LogFile
for ( CharactersHdrIndex = 1; CharactersHdrIndex <= CharactersHdrLimit; CharactersHdrIndex++
) {
    printf("%s\n", CharactersHdr[CharactersHdrIndex]) > CladScriptFile
    ++NumCladScriptRcds
    printf("\nClad45045I INFO: %s", CharactersHdr[CharactersHdrIndex] ) > LogFile
    } # for ( CharactersHdrIndex = 1; CharactersHdrIndex <= CharactersHdrLimit;
CharactersHdrIndex++ ) {
    } # if ( NumCladSheet4Rcds == 1 ) {
else {
    if ( FieldCount > Sheet3Records ) CurrentFieldCount = Sheet3Records

```

```

else CurrentFieldCount = FieldCount
if ( Testing == "yes" ) printf("\nClad45047I INFO: Record %d Current FieldCount=%d",
NumCladSheet4Rcds, CurrentFieldCount ) > LogFile
CharTaxonName = $1
CharTaxonRow = Nil
if ( Testing == "yes" ) printf("\nClad45048I INFO:   CharTaxonName=%s CharTaxonRow={%s}",
CharTaxonName, CharTaxonRow ) > LogFile
for ( CharRowIndex = 2; CharRowIndex <= CurrentFieldCount; CharRowIndex++ ) {
    if ( index( tolower($(CharRowIndex)), "x") == 0 ) CharTaxonRowCell = Zero
    else CharTaxonRowCell = One
    CharTaxonRow = sprintf("%s%s", CharTaxonRow, CharTaxonRowCell )
    if ( Testing == "yes" ) {
        printf("\nClad45049I INFO:   CharRowIndex=%d $(CharRowIndex)={%s}
CharTaxonRowCell=%s", CharRowIndex, $(CharRowIndex), CharTaxonRow, CharTaxonRowCell ) >
LogFile
        printf("\nClad45049I INFO:   CharTaxonRow=%s", CharTaxonRow ) > LogFile
    } # if ( Testing == "yes" ) {
    } # for ( CharRowIndex = 2; CharRowIndex <= CurrentFieldCount; CharRowIndex++ ) {
    if ( Testing == "yes" ) printf("\nClad45051I INFO: %s|", CharTaxonRow ) > LogFile
    if ( CharTaxonName != "" ) {
        CharacterLine = sprintf("%s%s%s  %s", SingleQuote, CharTaxonName, SingleQuote,
CharTaxonRow )
        printf("%s\n", CharacterLine ) > CladScriptFile
        ++NumCladScriptRcds
        if ( Testing == "yes" ) printf("\nClad45059I INFO: %s", CharacterLine ) > LogFile
    } # if ( CharTaxonName != "" ) {
    } # else {
        } # clad50 < $CladSheet4File
END { # clad490
    printf("%s\n", CharactersSemi ) > CladScriptFile
    ++NumCladScriptRcds
    printf("\nClad49018I INFO: %s", CharactersSemi ) > LogFile
    printf("%s\n\n", CharactersEnd ) > CladScriptFile
    ++NumCladScriptRcds
    printf("\nClad49019I INFO: %s", CharactersEnd ) > LogFile
    ##### End Characters #####
    ##### Begin Assumptions #####
    printf("%s\n", AssumptionsBegin) > CladScriptFile
    ++NumCladScriptRcds
    printf("\nClad49111I INFO: %s", AssumptionsBegin ) > LogFile
    for ( AssumptionsIndex = 1; AssumptionsIndex <= AssumptionsLimit; AssumptionsIndex++ ) {
        printf("%s\n", Assumptions[AssumptionsIndex]) > CladScriptFile
    }
}

```

```

++NumCladScriptRcds
printf("\nClad49115I INFO: %s", Assumptions[AssumptionsIndex] ) > LogFile
} # for ( AssumptionsIndex = 1; AssumptionsIndex <= AssumptionsLimit; AssumptionsIndex++ )
printf("%s\n\n", AssumptionsEnd) > CladScriptFile
++NumCladScriptRcds
printf("\nClad49119I INFO: %s", AssumptionsEnd ) > LogFile
##### End Assumptions #####
printf("\nClad49551I INFO Records read from %s file: %d", CladSheet4File, NumCladSheet4Rcds )
> LogFile

printf("\nClad49552I INFO: Records written to %s file: %d", CladScriptFile, NumCladScriptRcds ) >
LogFile
printf("\n")
if ( Warnings > 0 ) printf("\nClad49997I INFO: End of clad4.sh execution with %d WARNINGS. See
%s for details", Warnings, LogFile ) > LogFile
if ( Errors > 0 ) {
    printf("\nClad49998I INFO: End of clad4.sh execution with exit code=%d, the number of
ERRORS. See %s for details", Errors, LogFile ) > LogFile

    printf("\nref1Split9998I INFO: End of clad4.sh execution with exit code=%d, the number of
ERRORS. See %s for details", Errors, LogFile )
} # if ( Errors > 0 ) {
else {
    printf("\nClad49999I INFO: Successful end of clad4.sh execution with exit code=0.") > LogFile
    printf("\nClad49999I INFO: Successful end of clad4.sh execution with exit code=0.")
} # else {
printf("\n")
exit Errors
exit 0
    }    # END    # clad90
,

cat $CladScript3File $CladScript4File > $CladScriptFile
cat $LogFunc3File $LogFunc4File $Log3File $Log4File > $LogFile

```

10. profile.txt

```
# clad profile.txt
project="TestCase" # filename prefix
profile_version="20241218a"
```

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